DICTION
FOR
SINGERS AND COMPOSERS

HAWN

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BY

HENRY GAINES HAWN,

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DEDICATED TO

ALL LOVERS OF

"GOOD WORDS SET TO GOOD MUSIC"

AND TO

THE ART OF ENGLISH SONG.

PREFACE TO THE FIRST EDITION.

THESE familiar talks upon the use of words in song are intended to be suggestive rather than pedagogical. An attempt is made to show that "expression" in singing may be actually interpretive of the text. It is the Wagnerian idea made applicable to the individual student and to the everyday ballad.

It is hoped that errors in the composer's marks of expression are cited in sufficient number to enable all singers to correct them in their whole repertory.

A few of our great living singers accord the text its full importance, and they are preëminently great on account of this fact; but, in support of the timeliness which is claimed for this little book, the following is quoted:

"The singers of the day sing the music and not the words. To master the text, one should begin by speaking it aloud, seeking out the appropriate dramatic inflections that must afterward be imported into the song."—MADAME MARCHESI.

It is to be regretted that the interviewer has made Madame Marchesi speak of importing "inflections," used in reading a text, into a song. This cannot be done; inflections imply a change of pitch on a word or

syllable, and music demands that a tone be opened and closed on an exact pitch. But the enunciation, pronunciation and emphasis used in correct reading may and should be imported into song. In the same way, the changes of volume, time, quality, and stress, required in reading words, should be an index of such changes when the same words are sung. It is amazing to find that vocal teachers, and students alike, seem to take it for granted that, without special study, anybody can read a text.

Reading is an art, and a difficult one, requiring special study and patient application. It is no uncommon thing to hear even professional readers misinterpret lines. The closing words of Charles Kingsley's poem, "The Three Fishers," will give a good illustration.

"For men must work,
And women must weep,
And the sooner it's over,
The sooner to sleep,
And good-bye to the bar and its moaning."

The word "good-bye" here seems to imply a sad farewell, but to bid good-bye to one's troubles is a happy relief; "the bar and its moaning" is a metaphor standing for the burdens of life, so the resultant emotion is *joy*. This is frequently read with pathos, and such reading is an absurdity. True that the word is "good-bye," but the thought is "thank God."

You cannot correctly read, sing or set to music an emotion which you do not properly conceive, and the emotion must be right not only in *kind* but in *degree*. This little manual invites you to a consideration of the inherent value of *words*.

H. G. H.

PREFACE TO SECOND EDITION.

THIS book has been received with such marked favor, that the author cannot resist the chance to express his gratification; not so much a personal one, but the professional pride of a literary teacher, whose life study has been the SPOKEN WORD, on finding that there is a large and cultured public which appraises good diction in song at the same high valuation he sets upon it.

The volume is half-again as large as on its first appearance. To the treatise on Diction has been added a new table of Phonetics of English Speech, so simple and concise that foreigners have found it of great service in acquiring the language; and a comprehensive OUTLINE of the Art of Reading, with all necessary laws for learning the art, so far as it may be imparted by the printed page.

* * * * * * *

Just a word in the first person singular:

To composers and singers, Greetings; I have done my part, now do yours; and let me say with Browning:

". . . Art was given for that;
God uses us to help each other so,
Lending our minds out, . . ."

HENRY GAINES HAWN.

DICTION FOR SINGERS AND COMPOSERS.

CHAPTER I.

ONE cannot read any single issue of a musical journal without finding some reference made to diction; indeed, the word may often be found in the columns of the daily papers. Despite this fact, there is not one person in a hundred who has the faintest conception of the meaning of the word, as used relative to the art of singing.

The ordinary definition of the word is, "a choice of words." Thus, with perfect correctness, we speak of the diction of an author as being good or bad, strong or weak, extensive or limited. In this way we characterize the *vocabulary* of a writer. Obviously, this application will not serve when used in connection with singing, as the vocalist has absolutely no "choice" of words. He sings words of another's choosing. What place, then, has diction in the singer's art? What does it mean in the realm of music? The purport of this chapter is to answer these two questions.

Diction, then, is the use of words in a vocal score by the singer. To put it more emphatically: diction is the elocutionary part of vocal music. The study of it gives a clear enunciation, and correct pronunciation in song, but its usefulness does not end here, nor must we allow the word to be narrowed down to apply to these elementary departments of the voice in song and speech.

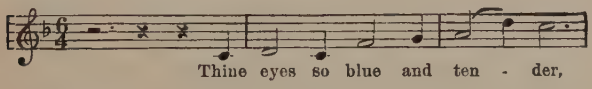
If these two charms, good enunciation and pronunciation, could be added to a singer's art, through diction, surely the reward would be worth the labor, but it is our province to contend that, in a *certain class* of vocal music, all of the laws of expression should be derived from the *correct elocution* of the text, and the markings of composers should not be allowed to interfere with the delivery which the words, as *words,* demand. These papers are written in a purely conversational style, just as delivered in the class room. The author therefore decides to make them untechnical, or, to use technical terms only to explain their meaning, and to get rid of the mysticism hidden in so many of our musical expressions, and indulged in by so many of our best teachers. The same thoughts are to be expressed in the different lessons, that each lecture may be complete in itself, or that those who read the whole series may see the application of statements, made in the early chapters, exemplified in later ones.

The study of elocution has been too long neglected by singers, but diction means more even than elocution,

for the use of a text cannot be the same in song as in speech, yet the two arts can be so blended that good diction is the result. To illustrate: a voice trained for speaking, for elocution simply, finds new difficulties arise when the two arts, music and elocution, are combined to form song. In reading, we are taught to give a just and an exact and invariable value to every sound in a word, but when we come to singing we find that this cannot be done.

Let us take a line from some well-known song. Here is the English translation of Lassen's "Mit Deinen Blauen Augen." Read this naturally: "Thine eyes so blue and tender." Enunciate as carefully as you choose, you will find that no more time value is given one long vowel in one word than one long vowel in another word; also, the consonants have as much importance in the speaking voice as have the vowel sounds. Again, note that with the exception of modulations on two or three words of this phrase, only one pitch of voice is used, "Thine eyes so blue and tender."

Let us consider these same words with the melody which the composer has put to them.



Quite different from reading, as you will discover on the first attempt. Here, every vowel sound, no matter what its quantity or quality, is protracted in point of

time, each word is sung on a different tone, as regards pitch, and, in one case (that of the word "tender"), the short sound of "e" is carried, without interruption, through five intervals, from A natural to D natural.

Thus the method of enunciation is already shown to be radically different from that of the speaker; so, unless your studies have been primarily in the field of diction, the combination of elocution and music, you will find your elocution of itself something of a stumbling block.

We have shown, so far, only a difference of method in the use of vowels, in song and speech. Is there the same variation in the use of the consonantal sounds? Surely, for the protracted vowel tone is apt, from its very nature, to obliterate the consonants entirely, so some care is needed to begin and end each tone with the exact consonants belonging to the individual syllable.

For instance, the first word of our phrase is sung on the long "i" position, and to a quarter note. The position of the vowel quantity is always the controlling one, in singing.

Get ready to open the mouth on a correctly placed long "i," and just before making it vocal, give the "th" sound *as if it were one letter only;* if the tone is to have a full volume, the "th" sound must be proportionately strong in the matter of stress; if it is weakly uttered, the tone following so quickly upon its heels would so overshadow it as to make it of no effect; if it

is too strong in stress, it will interfere with the beauty of the tone, and give to the delivery a stilted, affected character, a "prunes and prisms" manner of enunciation, which is worse than the ordinary sluggish disregard of the consonants.

Having given your initial "th" sound just enough value to make it audible, now sing your tone on "i"; hold it to almost the full value of its note, not the full time, for the consonant or consonants which follow your vowel must be given a time value.

Your "th" is a matter of the past; you are through with it absolutely; you are holding your tone on "i"; have you given the tone its quarter-note value less just enough time for your "ne"? If so, attach the "n" sound without the slightest perceptible break. But, and this but means much, the "n" here is slightly elongated in quantity by reason of the "e" which follows it. The "n" in "thine" and "thin" are pronounced quite differently.

In "thin" the "n" is made to end quickly, like a final "t"; whereas in "thine" it is slightly dwelt upon by reason, as we have said above, of the letter "e" which follows it, and makes it less quickly final. This seems like rather too minute an analysis; but it is not so in truth, as just such detail work is necessary to success in any art. Let the student not be discouraged by being told that care and forethought are demanded in such small matters, for the same sounds or combinations of sounds frequently recur in any tongue. For

instance: having learned the nicety of differentiation between final "n" and "ne" it will serve you in a whole class of words, as in thine, mine, divine, etc. Moreover, some of you give, naturally, a great number of words with perfect enunciation; indeed, we frequently find singers whose enunciation is faulty on one or two sounds only.

Let us pass on to the next word in our phrase, "eyes." The quality here to sing on is obviously long "i" again; but being initial in the word it is a trifle more open in sound than the "i" in thine. Hold the tone to almost its full value, a half note in this case, close it with an exact "z" sound, not sharp "s," else you get "ice" and not "eyes" for your word. The next word, "so," seems easy enough to sing on; but wait a moment; we frequently hear this word sung as "tso," particularly by students who have studied under German instructors. Then as to the long "o" sound itself. No authentic teacher of diction would permit a pupil to sing this on any but a pure alphabetical "ō," yet vocal teachers not only allow but take pains to teach the attack upon the sound in an "ōō" position, and to change it so placed into the "ō." This is no hearsay, but a truth, as the following incident will show. The writer was singing Sullivan's "Looking Back," under the direction of one of New York's eminent vocal masters, only a short time since, and on coming to the phrase, "My love, who loved me years ago," was told to sing "ago" as "agōō-ō"; because the voice in his individual case gave a more

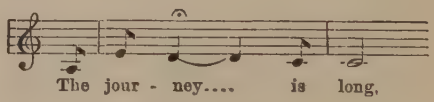
musical tone on "ōō" than on "ō." With proper training on all the vowel qualities this would not be so.

Not to stay too long on this one passage we are considering, we pass by the next two words, "blue" and "and," to devote attention to the word "tender." Here the quality to sing on is the "e" in the syllable "ten"; after the initial "t," the vowel is carried (legato) through five intervals. Be careful not to interrupt it, and above all *not* to sing the word "te-hender." This putting an aspirate (h) into a word that does not contain it, is quite common among even good vocalists. A certain concert singer of repute sings this phrase from Graben-Hoffman's "Thou Fairest Angel," "Among the hosts resplendent," as if it were spelled "Among the hosts re-sple-hen-dent." As to the syllable "der," in the word "tender," we caution all singers not to put the "r" quantity into any tone too quickly. Here the "der" is to be sung to a dotted half note, so keep the tone pure on the vowel until it is time to close it, then make the "r" sound quite short. If this advice is not followed you will get that guttural tone so much in vogue in the West; "wherrrre," "therrrre" (three or four r's, not rolled).

The lesson learned thoroughly in this simple phrase from a ballad, will serve to correct these errors of diction in all your singing.

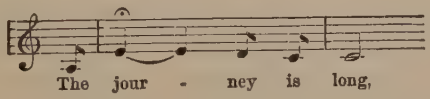
Before closing this brief chapter, we must say, in all fairness, that faulty enunciation is quite as often the fault of the composer as of the vocal teacher or the

singer. The most culpable disregard is shown in the matter of affixing long notes to short vowels, and vice versa. The most glaring example we can recall, is in a ballad, "The Journey is Long," by Coombs, of New York. The ballad is a beautiful one; not so much in point of melody, but in the thought, the sentiment, and in the appropriateness of the musical setting. It is preëminently what we must call a "talky" song, for want of a better term; hence all the more reason why the melody should not be so intricate of execution that the words would be unavoidably obliterated, and why care should be taken to so place the notes to the individual words that when given singing utterance each may be accorded its full meaning. The first mandate the composer has obeyed, as the melody is straightforward and simple, and a semi-recitative is kept up all through the score, and in no place is the music so ornate as to interfere with the sense; yet when you consider the song with reference to diction you will find much to be desired. Dealing only with the enunciation of words in song, we shall not point out in this lesson the other faults in this composition, as to expression, but proceed at once to show how a vital point has been overlooked.



We quote the closing passages: "Jour," the long

accented syllable of the most important word in the phrase is here written under an eighth note, while "ney" (rightly pronounced "nў") is given to two quarter notes, and marked 𝄐 ("sustain") besides. This is in absolute contradiction to the common-sense demands of diction, whether in song or speech. If it be claimed that the first note of the bar is purposely shortened for a musical effect we can say that said effect is not worth the surrender of "sense." When sung as marked you get journēēēē" and not "journey." True that the "jour" has an accent upon it by reason of its place in the bar, coming under the accented beat; but with the longer notes placed to be sung with "ney" one cannot possibly avoid making *it* seem to have the primary accent, and transforming it into "nēēē." How easy to change this error without altering the song except for its betterment, as this:



We make no comment, further than to say that a cursory glance at much of our recent music will convince one that most of our composers need diction as emphatically as our singers do.

CHAPTER II.

FROM the use of the word diction, in recent musical criticism, notably that of the daily press, it would seem that its full significance is not understood even by professional critics. It is made to have reference merely to enunciation and to pronunciation; which let us try to consider only the A, B, C of the art of expression.

Now, diction, as we said in a former lesson, means much more than this; it is the elocutionary part of vocal music, and its laws must take precedence over the more arbitrary ones of music. To put it more emphatically, diction is elocution, and the laws of expression in the art of elocution are derived from nature, universally comprehended, *and not to be gainsaid!*

This is a strong assertion and one which we must prove to be tenable. As pupils you must be made to have faith in this doctrine, else these lessons will prove of no assistance to you.

The elements of expression in the human voice, whether in speech or song, are as follows: pitch; quality of tone (voice); time, or rate of delivery; volume (from extreme loudness to extreme softness); the pause; which, after all is said, is a part of the element, time,

and lastly, stress; and, if you choose, accent, which is but the application of stress.

What can we say to make you understand that the *only correct* combination of these elements of expression to interpret any given sentiment, is that demanded by the art of elocution? Let us suppose that you yourself are at this moment in thrall to some passion:—anger, love, indignation, or what you will. You give utterance to your feeling, in words, without thought as to your manner of doing it. Your elocution would here be an excellent model for any one trying to portray the human soul under control of the same passion which possessed you; and you would unconsciously have used *all* the elements of expression: pitch, quality, time and pause, volume, stress, and accent. From just this source have all the laws of the art of elocution been derived.

When, therefore, we are called upon to interpret a sentiment, an emotion, we are forced to use the above mentioned elements in a certain *combination* and *proportion;* and if we fail to do so there is something lacking which any child can detect. Is this clear? Take these words from William Coenen's sacred song: "Come unto me," "Weary and worn, and worn and sad;" we find the words given twice, and the repetition emphasizes the thought of the weary soul. Properly *read* the passage would be rendered the first time with weak stress, only moderate volume, slow tempo, quiet accent and legato delivery, ending with these elements

decreasing in force; and the second time the passage is given, it would be given quite in the same manner only with *less* prominent markings, as, weaker stress, less than moderate volume, slower tempo, more quiet accent and even more legato delivery. What does the composer do in this case? Marks both passages crescendo, and the second, f.! When sung so, the effect is just the reverse of "weary and sad"; it is a positive contradiction between the mental condition as pictured in the words, and mood contained in or suggested by the musical phrase. The words are "weary and sad"; the music, "joyful and glad"! We cannot put the matter before you in a stronger way.

The composers of the day are wofully deficient in their knowledge of the laws of expression, or else sacrifice them to the traditional laws of music. Which?

We have said that these lessons in diction are meant for the composer as much as for the singer; and we wish to repeat it. It would sometimes seem that the former need this instruction more than the latter, for we frequently hear singers who are brave enough to sing irrespective of the composer's marks of expression; whereas, the composer who marks correctly and with reference to his text, is a unique figure to say the least of it.

Let us be fair: there are certain laws in music which are fundamental,—the mathematical laws of intervals, harmonics, etc. With *these* laws the elocutionist, nay, even the musician himself, cannot deal; they are not

even of man's invention and therefore beyond his control; but we may manipulate the laws of expression in the matter of time, volume, etc., to suit the demands of the given sentiment. Are there any laws in the art or science of music which make it imperative that at a certain point in a composition the volume should increase or decrease? The time made faster or slower? We contend, *not.* The sentiment, the *sense* of the word should control these matters absolutely. A whole verse, stanza, even a whole poem may express but one idea. Is it a sad one? Then there is one *best* way to deliver it; even the monotone may be the most artistic medium for its interpretation, but in every case the slow time, soft tone and stress, etc., are its proper markings; and the crescendo and swells and f. and ff. marks are out of place. In like manner, a poem as a whole may be jubilant, exultant; and the rallentando, p. and pp. characters be alien to its inmost meaning. In the ordinary song we find more than one sentiment, and passages which admit of varying treatment, volume, from pp. to ff., time, from very slow to very fast; well and good, we only demand that the singer and composer render and mark a vocal score, passage by passage, to suit the text. Learn the laws of expression both of you; try to work together; when the composer is right follow him, but where wrong, discard his teaching and follow what you know to be better.

It actually looks as if even good composers put in their signs of expression, haphazard, or said to them-

selves: "I have had a soft strain long enough," and proceed to put in signs of greater volume, f., etc., or the reverse, tiring of loud tone, begin to put in a few p.'s or pp.'s, no matter what the words are. In an old song by Franz Abt, "Bleib Bei Mir," op. 72, we find, "Stay with me, when all the woods are still," marked in every instance to be sung *forte*. Can you picture the quiet and serenity of the woods by this loud, dramatic delivery? No.

Dudley Buck has in his beautiful "Fear not ye, O Israel!" this phrase, "Thy sorrows now are ended," put in a minor key, slow time, and piano (P) volume, all three wrong. The Lord is saying to sin-laden souls, "I have redeemèd thee; Thy sorrows now are ended," and the passage is therefore triumphant, requiring expression marks just the antitheses of those used. That the music necessarily goes into the minor at a certain point in its construction is no excuse for putting "major" words to a "minor" phrase. Let the composer make elisions in his text so that the *meaning* of words and of the music to which they are sung are alike in character.

We are simply trying to show what mistakes composers make.

In some of our later lessons we shall consider special songs, phrase by phrase.

The greatest error made by both singers and composers is, however, in the *phrasing* of songs. You may know that this is so, when especial mention is made in our musical criticisms of a singer's "good phras-

ing." Why should not *all* singers phrase correctly? It is merely a matter of common sense; group your words according to their relationship, into phrases (grammatical), clauses, and sentences. This is the whole secret. This is plain grammatical analysis; not enough, true, to make good reading, but all sufficient to make good phrasing. Here again the composer is mostly at fault. The phrasing of a great many of our excellent songs is simply laughable. "Let me sit beside you In your eyes," in Reginald de Koven's "Oh Promise Me," is such a well-known instance that we cannot refrain from citing it. In the song these words are grouped in one phrase just as we have quoted. A schoolboy would read them, "Let me sit beside you, In your eyes, Seeing, the vision of our paradise." So should they be sung.

We have in mind a great many examples of just such phrasing by composers, but one example tells the whole story.

There is one matter in the art of diction of the greatest importance to which no heed whatever is paid by the composer and alas! by few singers; and that is, the matter of stress as applied to individual words and their component sounds. There is not a mark of expression found in music to indicate what we mean! In the aria from Saint-Saëns' "Samson and Delilah," so often found, nowadays, on our concert programmes, we find these words: "Ah! come list to my fond wooing, 'Tis with ardor my heart imbuing." The word

"ardor" is sung to three notes. No matter how much tone is put upon this word, nor how strongly you accent the three notes to which it is sung, it will lack its full significance unless you give the word itself this peculiar utterance for which we are contending. It consists in intensifying the "d" sound in the word, making it slightly explosive, a slight rolling of the first "r" sound is also needed. It is hard to indicate this in a written lesson. This is one part of the art of diction which requires the visible, audible presence of the teacher.

This stress upon the individual sounds of a word, is often the very soul of expression in song. The word "love" is vacuous, unless delivered with this stress upon its initial letter "l."

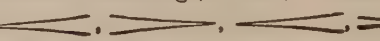
"I love thee; I love thee," are the two opening phrases of a little song by Hope Temple. The best we can do in writing to show how to give "love" here its passionate meaning is to say to you to hold the letter "l" lingeringly and to let it go explosively; but with a soft rather than a loud tone, sustain the "l" sound, by holding the tongue in the "l" position against the upper front teeth. This gives the letter a little more time value than would be accorded the word if unimpassioned, and it is just what we want. Suppose we represent it in this way, "I *ll*ove thee; I *lll*ove thee." This looks absurd when written, but all singers will see what is intended; of course, in each case only one "l" is uttered; but give it the time value of two, on the first "love" and the value of three on the second,

because the repetition of the words "I love thee" is to emphasize the fact they state.

In some way we feel it just to explain, again and yet again, that in contending that the laws of elocution should be more regarded in song than the laws of music, we are not forgetful of the fact that there is a whole class of music to which this does not and should not apply. Some of the noblest, most beautiful music is meant solely for instruments, and *for the voice used as an instrument.* There, we want tone, execution, technique, not words. Imagine singing the word "God" to a cadenza, perhaps through several bars, with its "g" sound and "d" sounds separated by "runs" and "trills!" The absurdity lies in the fact that composers try to put words to such music, when all that is needed is a vowel.

We maintain only that when words are used in song, the music must so be written, marked and sung, that they be heard and beautified, rather than obscured and *contradicted* by the music. We are preaching no new doctrine, simply harking back to first principles. Let us quote the ancient Plato: "When you compose, therefore, have a care that the text remain uninjured, the words be kept intelligible, and do not permit yourself to be carried off your feet by counterpoint; for as much nobler as the soul is than the body, so much nobler are words than counterpoint; so counterpoint must take its laws from poetry."

As we write we have at hand some eight or ten books

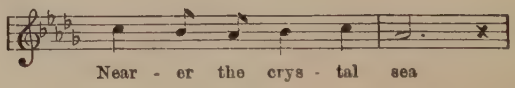
upon expression in song, all written by musicians. Full directions are given as to the methods of singing certain indicated markings, "rall.," "cres.," "decres.," "dim.,"  , the portamento, and the like; but in each one of these treatises sooner or later you will find something like this: "Get perfectly familiar with the words of your text; read them, and then sing them just as you have read them." This seems to us an impertinence. It is taking it for granted that *anybody* can read a poem. Whereas, the truth is, reading is an art of itself, a most intricate art, requiring voice-placing and training as much as song does, and the use of all the elements of song except the one of mathematically arranged intervals of pitch. "Read" a song, forsooth! This is tantamount to saying, sing it "with expression." We say *learn how* to read, *then* sing your song as you would read it; or, if a composer, arrange your music so that it is possible to sing a poem as it should be read.

CHAPTER III.

ENUNCIATION has to do with the individual sounds combining to form syllables. Now pronunciation means something more, and must not be confounded with the former; it deals, not so much with the letters or syllables considered separately, as with words as a whole; nay, we may go further and say, with *sentences,* for the word frequently undergoes a radical change when placed in conjunction with other words. We have only to instance the definite and indefinite articles, called adjectives in recent text-books upon grammar. "The" standing alone, is pronounced "thee," but, before all words beginning with a consonant, is pronounced "thė̇" (e obscure). This is invariable unless in an accented position, when, for the sake of emphasis, it again becomes the (thee), as in the following:

"But they did not see *the* tragedy, The one I saw, I mean." The same is true of the word *"a";* ā long when standing alone or in an accented position, but á obscure when used in connection with other words. Thus we hope it is made clear that a very excellent enunciation may make but a sorry pronunciation; in fact, may interfere with and distort it. The following will show

clearly what we mean. We know an elocutionist whose hobby is clear enunciation, and who pronounces pupil, pù-pĭl; circus, cĭr-cŭs; and in fact in nearly all words of two syllables accents each component part with the same stress, and deforms such words as message, into mĕs-sāge. How absurd! Yet this is just what *composers* would cause us to do in singing if we follow their lead blindly. When a syllable in a word is to be accented, it is not enough to give it merely a little more stress than the unaccented syllable or syllables, but it is accorded a little more time value. Now we have admitted that the method of enunciation, in singing, is radically different from that in speaking. In the first we protract the vowels, in the latter we give them practically no more value than the consonants; but *with this exception,* song should not alter pronunciation in the least; yet we cannot recall a score which does not cause a mispronunciation upon at least one word.

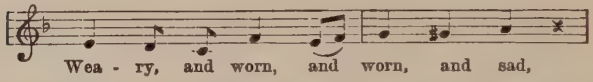


This is a phrase from "One Sweetly Solemn Thought," music by R. S. Ambrose. We quote it to call attention to the word "crystal"; a full quarter note is given to both syllables, and if sung in this way you get crys-tăll, or crys-tŭll. If we take the slight liberty of dotting the note belonging to "crys" and shortening

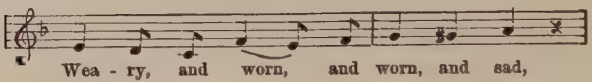
that over "tal" to an eighth value, we may pronounce the word correctly. We do not advise singers to take this liberty. This dotting, lengthening (and consequent shortening of a note or notes which follow) of note values is a most reprehensible practice. It must be borne in mind that such liberties alter the *character* of the music. Where an even, flowing tone, a stateliness, is desired, surrender even correct pronunciation in this matter of accent to that; but, where the character of your music would not be materially impaired by these changes, insist upon giving more value to a long or accented syllable than to a short one. This will not make your song less musical; but it will make your pronunciation normal and more pleasing; as, in scriptural language, it will be "understandable of the people."

Particular care needs to be taken in pronouncing the final "ly" in adverbs, brightly, sweetly, etc.; this "y" is a very short "ĭ" sound, and if held will become an ē; "quickly" will be rendered "quicklēē." In many songs we find "ly" placed to as long a note as the accented syllable of the adverbs in question. Whenever practicable follow the same law in regard to short or unimportant *words* as we have directed you to do on short syllables, but take no liberty when the character of your music is essentially just as the composer has written it. This matter of accented syllables should be observed by the composer rather than by the singer. It is no uncommon thing to find the word "and" placed

by a composer to be sung to two or more notes. In "Come unto Me," by Coenen, this is to be found three times.



How much more elegant the phrase becomes when sung



One or two examples serve to illustrate as well as a hundred.

We do not propose to make this lesson anything of a pronouncing manual, but we want to call attention to a few words which demand special care.

First and foremost is the word "love" and its derivatives. Pronounce it as if spelled "luv" and *sing* it so. Pronounce "wind" as it is commonly spoken, and "wīnd" only in the rare cases where the rhyme demands it. We once heard a singer give Dudley Buck's "Creole Lover's Song" as follows:

"Night wynd, whispering wynd; wynd of the Carib sea!"

Then there is a whole class of words which all the lexicographers seem to classify, wrongly to our thinking, as monosyllables; whereas, they are, to us, dis-

syllables. If "power" is a two-syllable word, so surely, is "our" or "hour." Upon close analysis such words as "clear," "dear," "near," "stair," "stare" and even "air" will be found to have two distinctly audible syllables, and some reckoning must be made with this fact if your diction is to be good.

Read aloud the first line of Longfellow's "Rainy Day," and see if you do not say
"The day is cold and dark and dreary" (dreery) instead of

"The day is cold, and dark, and dre-ar-y."

The law seems to be that the letter "r" invariably makes a separate syllable for itself, taking as its vowel sound the one immediately before it or after it. Take notice, then, of this in singing, and if such a word is important and you wish to give it clear utterance, divide the note to which it is to be sung into two parts and sing them *legato;* connected. Like this: suppose "our" is to be sung to a quarter note, ♩ our, sing it "ou-er"; but the greater time must be given to the initial vowel sound, "ou," and not to the second.

This is the rule in the use of all diphthongal sounds in singing; the initial vowel is the one given the greater time value; the second, however, must be dealt with, and is given more value than if it were a consonant, it is more than a "vanish." Where a diphthong is to be sung to several notes use the first vowel sound all

through, bringing in the second vowel sound on the close of the last note.

Even in this matter a nice distinction is made between the closing of certain diphthongs and merely a compound vowel. "Ā" and "ī," as single letters, both close with an "ē" sound, but the singer must attempt to get rid of this "vanish" entirely; sing "May" as "Mā," not "Mā͡-ē." Now in some diphthongs the second vowel is plainly audible; notably in "oi," and such quantities must be clearly given, particularly when followed by the letter "r."

We are perfectly aware of the fact that the lexicographers denounce the sounding of this second vowel to form almost a second syllable; Webster insists that "prayer" be pronounced as a monosyllable. We have never heard it so given, even in speech; and even if it is correct to so use it there, it cannot be done in song where the vowel sounds are so protracted.

In all of these matters the greatest nicety of judgment is necessary, else we o'erstep the bounds of good taste. Do not permit yourself ever to sing, or to say for that matter, "mē" for "mȳ." Still, "my" must not be pronounced as if it were an accented word, unless its position makes it so. "Take my yoke upon you," here say "my" with the long ī sound, but very quickly. So, in a vocal score, if you find this troublesome little word attached to a long note, when the sense does not demand that it be accented, get rid of its false value in some way; dot the note which has just preceded it,

or the one that follows it; this will enable you to shorten the time devoted to it by a careless composer and enable you to pronounce it correctly. You must learn, however, where and in what class of music this great liberty may be taken.

A nice distinction should be made between the short "i" and short "e" sounds. Do not sing "belovid" for "beloved"; "sweetist" for "sweetest"; yet be cautious not to accent the last syllables of such words, not "be-lov-éd"; but "be-lòv-ed."

In closing this paper, we would say clearly that as singers we cannot possibly correct our faults in these matters *unaided;* yet in gaining good enunciation and pronunciation, a professional teacher is not always necessary. Any intelligent outsider, with a normal ear, who speaks the language in which we are singing, can correct faults in these two departments of the singer's art. Ask some such auditor to sit as far from you as possible in your practice room. Sing the first line of your song; ask him to repeat it, in a speaking voice, to you; if he can do so your enunciation is good. Then ask him to listen attentively to each word, and to stop you immediately upon detecting any odd pronunciation. This method will require great patience on the part of both student and critic, but it will richly repay—the singer.

Some of the best vocal teachers are of foreign birth and education, but we do not think it possible for them to teach English diction in song. Not long since one

of these excellent teachers said, in reference to just this matter: "Ah! zat ees eet, ze diction ees all of ze art, eet ees ze mos' eemportant sing; I tich ze pupeel to prounouze ze wort, wit', how you say, exactment!" Surely, this needs no comment.

This conversation has been rather dry, we know; but the two subjects of which it has treated form the alphabet of "Diction for Singers," and we could not conscientiously take up the higher and greater matter of "expression" until we had dwelt upon these fundamental matters.

All that has been said, all that may be said in these lessons, has no reference to that florid style of music, where tone and vocalization form the one desideratum; but, despite music's claim to the contrary, nothing which the mind of man has invented takes the place of the audible or visible *word* in the conveying of thought; *nothing.*

A piece of statuary, a painting may be entirely misconceived, and music capable of differing interpretations, depending often upon the conception, or even mood of a player or singer, and as often upon the auditor. The liveliest waltz strain often seems the veriest dirge, a perfect mockery of the spirit of gayety. Yet, in the "lives" of musicians and in much of the musical writing of the day, we are told such things as this: That Schumann, for instance, could sit at his piano and portray in melody the character of his friends one by one, with such exactness that any one could at

once recognize the portrait. What arrant nonsense! Of course, if the key to such composition is given by saying: "I am going to paint my friends in this melody," and the player proceeds to produce a theme sombre in tone, slow in movement, deep in pitch, any one acquainted with his friends would easily select the man whose nature would have these characteristics—solemnity of speech, a melancholy temperament. The same would apply when a sprightly tune might be guessed at as descriptive of a friend of the player's whose manner or character was lighter and brighter. But, *no one* would ever surmise that the composer was attempting such portraiture unless told so, in so many *words*.

The same thing holds true in the whole class of descriptive music, so called. It describes only where a key to such description is furnished. A "Battle" piece may just as well be conceived as descriptive of a storm, or an earthquake; and the "Mill," a favorite topic for pieces of descriptive music, with its rhythmic "tum-tum," "tum-tum," is applicable just as well to a steamboat, or the "puff-puff," "puff-puff" of a steam engine, or any other noise in nature which is regular in its repetition. The claims of music in this direction are frequently laughable. The author can in imagination hear the protests of the great host of music lovers who find all of this mysterious power in the art of music, and who satisfy themselves that it exists. Gentlemen, your claims will not stand the test. That

music is God's greatest gift to man, the link with heaven, the ethereal, the spiritual, the divine, all thinking beings will admit. It can suggest, control emotion to an extent never approached by another art, but that it can convey thought with exactness or precision, must be denied. It may make every receptive soul who hears, sway with it into any emotional realm, from exaltation to despair, but the *thought* which places the soul in the state or mood pictured by the music, will be different in every human brain, and largely self-evolved.

In justice to self, the author must claim to be something of a musician and a music lover.

As for material things, music simply cannot suggest them.

"I opened the leaves of a book last night." This is the opening line of an old-fashioned ballad. Can music, with all its power, tell you the fact contained in these words? Emphatically, *no,* and thus we get back to our first assertion, that as a medium of thought nothing takes the place of a word. The very definition of a word in our school grammars is that it is "the picture of an idea."

Our object therefore shall be to teach the most effective delivery of *words* in song.

CHAPTER IV.

HAVING made it clear that by diction is meant the elocution of singing, the next step is to give in as clear a way as possible, a theory of the art of elocution and to afterwards show its application to song.

There are two kinds of reading, *grammatical* and *emotional.* The first forms what might be called the science of elocution, the latter, the art of elocution. The laws of the first are exact, mathematical, derived from the construction of words in sentences, and *they never vary.* A line is given you to interpret—we do not say to read or to speak, it is before you as a picture, either written or printed, of a thought. You are first called upon to *conceive* the idea intended, and there is but *one right* conception, that of the *author.* As the eye scans the line you get a conception of the thought; this is given you not by the words themselves, but by the grouping of them into a certain relationship which you make them bear one to the other. A second reading might show you that your grouping has been entirely wrong, that the grammatical subject is not the word you had selected as such, that the modifier refers to the noun before it and not to the noun after it, and

so on throughout the sentence. A second grouping therefore gives an absolutely different meaning from the first; yet, if your first conception of the idea, which the words, as arranged by the author, contain, be the same as his, then your grouping has been the right one and the *only* right one.

All of this means simply that the whole art of reading is dependent upon correct grammatical analysis. Not that correct grammatical analysis is, of itself, good reading, it is in no sense emotional reading, but it will in all cases give the meaning of the text with precision and lucidity. This analysis consists in grouping the clause, phrase or sentence into its component parts, subject, predicate and object, or attribute complement. This grouping is done by the use of the following five elements, viz.:

1. Enunciation.
2. Pronunciation.
3. Pause.
4. Emphasis.
5. Inflection.

The analysis is made mentally before making it vocally, but at the moment of uttering the words, enunciation begins. Without clear enunciation the mental process you have just made will be futile, as the sounds of your letters will not be heard. Without correct pronunciation your words will not be understood. Without the slight pause, almost imperceptible as a hiatus (being more like the accent beat of a baton in

the hands of a conductor), the grouping of the sentence into its grammatical skeleton or framework will not be apparent. Without emphasis the relative importance of the "parts of speech," noun, pronoun, verb, etc., will not be manifest. Without inflections the sense is incomplete, whether a statement is made, a demand, a direct or indirect question is asked, or the thought is sustained (to be carried over), is left in doubt. As has been said, these five elements properly used will invariably give the auditor the exact idea that you, as a reader, have conceived as that of your author. For one such conception there can be but one proper combination of these elements. No matter what pitch of voice, what quality, what time or volume, what stress be used, the grammatical reading *never changes.*

Both readers and singers who read or sing emotionally well, fail ingloriously as interpreters of thought, because they ignore this fundamental matter of grammatical interpretation.

That is the alphabet of elocution as well as of diction, and no artistic work can be done without a thorough mastery of it. This kind of reading gives the sense, but *nothing more.* Take the most involved English, or the most impassioned passage from Shakespeare, or Browning, let us say, use these elements correctly and you will translate into words the exact thought of the author or of the character portrayed, but the *manner* in which the character would say the

words, the *kind* or *intensity* of emotion intended will not be rendered.

This brings us to the second and higher kind of reading, the emotional.

The elements of emotional reading are,

1. Pitch.
2. Volume.
3. Time.
4. Quality.
5. Stress.

Five in number, just as are the elements of grammatical reading. They are to be applied to your interpretive analysis but in no way to interfere with or change it. This cannot be made too emphatic; sense before sound, not sound before sense, as is taught by so many teachers of singing.

The elements of emotional elocution or diction are not capable of scientific application. They are purely artistic, and may be used according to the taste or skill of reader, singer or composer. But art has its laws as well as science, though its mandates are not so stern or its demands so inexorable. There is one best *combination* and *proportion* of the emotional elements, named above, which best apply to the delivery of any given sentiment. There are also many combinations of them which are not suited to a given emotion, and as many more which would be contradictory and nullifying when applied to a given emotion. Composers must take the lead in this matter, and if they mark their vocal

scores at all, do so in such a manner that the singer may see the fitness and beauty of their marks of expression. The singer too must so know, so love, his art, that he cannot be misled by a published score, but will resent false markings as he would a sacrilege.

As long as composers allow it, and publishers insist upon printing two or more stanzas of a song to the same melody, under the same marks of expression, usually intended for the first stanza of a poem, or as long as composers mark the music simply as music, irrespective of text, just so long must the singer interpret by the laws of diction as he knows them for himself. If composers disclaim marking their scores, up to this year of our Lord 1911, by the laws of music merely, our reply would be that we would not think them so wofully ignorant of the laws of emotional speech as to accuse them of an attempt to mark according to a text.

The trouble with a singer's altering the expression marks of a song is this: the accompanist is put entirely at sea in the matter, and without rehearsal cannot play in accord with him. Until the art of diction therefore shall have become an essential part of all musical education, we had better change the title of our lectures to "Diction for Singers, Composers and Accompanists."

In subsequent lectures, now that our art theory is made clear, the attempt will be made to teach by example and not by rule. The aim will be to show that there is not a mark in a vocal score which is not trans-

latable into an application upon a word or passage of the five emotional elements of the human voice; pitch, quality, time, volume, stress.

CHAPTER V.

THE great distinction between poetry and prose is that the former has rhythm and the latter has not. Rhyme is not essential to poetry; some of the best poetry in the English language is not rhymed.

The selections most frequently made for musical settings are rhymed poems. This is as it should be, as rhyme, from its very nature, is musical.

Prose is seldom used in a vocal score. A notable exception is made in the case of the text of the Bible. Even here the imagery is poetical and the form frequently approaches that of poetry proper.

Rhythm consists of an arrangement of words in such an order that the alternate stress and remission of the voice is demanded in the reading of them. This produces rhythm-accent, which falls upon certain syllables.

In English the rhythm-accent must agree with the word-accent, or else the metre is false.

Now, whether the rhythm of a line be that of the trochee, , the iambus, , the dactyl, , the amphibrach, , or of the anapaest, , it is to be noted that these different metres may all be classed as belonging to one

of two great divisions, the one having the unaccented syllable or syllables coming first in the foot, the other having the long or accented syllable placed first. The latter rhythm is best suited to convey solemn or strong emotion; the former has more animation, a brisker movement, and is best employed in the portrayal of the lighter sentiments; this is made particularly clear where the anapaest is used (two short syllables preceding a long one). To show the offices performed by these two kinds of metre, and their artistic fitness, let us quote a line or two of poetry:

"Óther | árms may | príess thee,
Déarer | fríends ca | réss thee."

or,

"Plágue and | fámine |, blíght and |
earthquake," | etc.

Now, for the lighter mood:

"His books | were rì | vers, woods | and
skiès,
The meàd | ow and | the moòr."

Nearly all poets follow these laws in their choice of metres, and where notable exceptions are found, the poem, no matter what its literary appraisement may be, is lacking in something, which an expert soon detects.

The corresponding element of expression in music, to the rhythm-accent in poetry, is what is called the

beat, or time-accent. Here too we find two great divisions indicated, ordinarily called common time and triple time. These are subdivided into *simple* and *compound.* In common time the accent falls upon the first and third beat of a bar. In triple time the accent is upon the first beat, while the second and third counts are unaccented.

Compound time may seem at the first glance to give exceptions to these laws, but such is not really the case. In 6-8 time count six to a bar, and you will find that the first count and the fourth require the time-accent, which simply means that the first count of every three demands the accent. The same invariable law holds in all the subdivisions of common time, here it is the first count of every *two* which takes the accent; for instance, in 2-4 time, the first note in a bar is accented, the second unaccented, and when eight eighth notes are used to the bar, the first, third, fifth and seventh are accented. In other words, the accent falls upon *every other* note, beginning with the first in a bar, in common time and its derived forms; and upon every third note, beginning upon the first note of a bar, in triple time and its derivatives.

We have pointed out the similarity of the rhythmical accent of poetry and of music.

Neither must be sacrificed or disregarded; if the accent of poetry is overlooked, it is turned into prose; and the accent of music is so essential a part of it, that without it one of its chief charms is lost.

It has been asserted that the rhythm-accent in English, and other modern poetry, is also the word-accent, that is, the *sense accent,* falling upon the same words which would take the emphasis, if used in prose, and upon the same syllable that the pronunciation in prose would demand.

The fitting of a poem, then, to a musical setting is clearly the province of the composer. The poem from its very construction will exact a certain time from a melody to which it is to be sung; it must be either triple or common time. This is such a rudimentary matter that few composers make a mistake in the tempo they select for a given text, but they constantly destroy the meaning of exquisite lines by their marks of expression and their embellishments. They will indicate a "trill," a "triplet" or a "turn" to be sung, for instance, on "to" when part of an infinitive verb. Nothing could be more absurd. Take the word "to love"; there is absolutely no meaning in the syllable "to," the thought is in the "love." Now, in the art of speech, to make a word emphatic, is to *do anything with it which makes it stand out above its fellows.* This may be done by making it louder or softer (volume), higher or lower (pitch), change the quality of voice on it, accent by protraction of its vowel tone, or shortening of the same, making weaker or stronger the stress upon its consonantal sounds, and lastly by the slides (inflections) upon it. All of these, with the one exception of inflections, are as applicable to song as to speech. Un-

less the composer regard this matter of inflections, the singer cannot possibly do so, as he must, perforce, close his tone on the exact pitch he opened it on, and this is indicated by the note chosen by the composer. (Later on we shall show how needful it is that a melody should have some reference to inflections.)

In all other ways, then, than in the matter of inflections the singer uses the same methods to produce emphasis as does the speaker, and the composer by his marks, or by the very notes in his composition, directs, often with seeming unconsciousness, the singer to use these elements of *emphasis;* for produce emphasis they do.

Does the "triplet" give a good musical effect when used on an unimportant word like "to" in the expression "to love"? Yes, often; this we must admit; but it does more: it *emphasizes* such words or syllables, and while your music is beautified your poem is made ridiculous. Why not attempt to write a musical score which will conserve the *sense* as well as the spirit of a poem, and be, all-in-all, beautiful, harmonic, melodic, artistic? Such songs will live. The same false emphasis is given to words when too much *time* value is given to the note or notes to which an unimportant word is to be sung. "And" (not in an emphatic position) is often put to a whole note, or to a dotted half note, etc., or placed so as to require its being carried through two or more intervals, as in the case of "Weary and worn, *and* worn and sad," already quoted and illustrated in

a former lecture. The same undue emphasis is given an unimportant word when placed to be sung to a very high or very low tone. Composers are to be censured for these errors, but the singer has some redress in all of these matters, except in the one of pitch, by using correct diction. With this latter he cannot deal. When we begin to analyze songs, phrase by phrase and word by word, in other conversations to follow, we can see the many discrepancies, often made flat contradictions, which appear to exist between the methods of expression in music and speech. That such a discrepancy is supposed to exist may be gathered from what is said under the heading "Music" in the *Encyclopaedia Britannica*: "Music is the art which employs sounds as a medium of artistic expression for what is not in the province of literature, of sculpture, of painting, of acting, of architecture." Well and good if applied to music as music simply (harmony and melody), but *song* is our theme; it is more than music. It is the combination of two great arts, speech and music, and as such diction must deal with it, and not allow either art to obliterate or destroy the other.

Later on in the same article we find this: "The indefiniteness of musical expression furnishes no argument that music is inexpressive," etc. No one says that music is inexpressive, but here is an admission, from a high authority, that music gives *indefinite* expression.

Correct diction therefore does away with this indefin-

iteness, and song becomes a double art, carrying to the brain and heart the beauty of exact thought with the added charm of music to intensify it. Speech and music! Twin interpreters of the soul's innermost emotions.

CHAPTER VI.

THE "Time" of a musical score is a matter of vital import. Just what is meant by "time" must be made clear before we proceed in our teaching of diction. In the paper immediately preceding this we have used the word as pertaining to the measure or bar in written music. Here "time" means simply the number of *quarter notes* which are to be played or sung in the space of one bar. The quarter note is generally taken as the standard. The count or beat is governed by this one thing, the number of quarter notes, which, if all the notes were expressed in quarters, the measure would contain. For instance, in 4-4 time, if the bar has one whole note in it we count its value as being four; if two half notes, the time allotted the bar is still denoted by four counts; the same holds true if four quarter notes or eight eighth notes occupy the bar. We hope that this is clear. Now we come to a fact which it seems is never made sufficiently emphatic, and it is this: that "time" in music is not the time measured by the clock; it is not reckoned by seconds and minutes or any fractions thereof. Musical time may change radically in different sections of the same composition to such a degree in fact that a given bar may require

twice the clock-time in its rendition that its preceding bar has done. A quarter note, in one bar, may call for twice (or more) the clock-time which another quarter note demands, as where the "hold," or sustain character is used. Hence the use of strict or clock-time would destroy one of the most salient elements of expression in music, the manipulation of time values in notes, bars and phrases.

The use of the metronome has always seemed to us a baneful practice, except in the case of beginners, or in compositions where an invariable count is used because of the character of the selection, as in certain dance music, or certain descriptive music.

That the time-element is capable of manipulation is understood by all musicians, and that the said manipulation is one of the most potent factors in giving expression is also admitted.

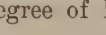
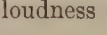
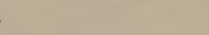
Look at any musical score and you will see at a glance that a great proportion of the marks of expression have reference solely to this change in time, as, grave, very slow; adagio, a degree faster; moderato, moderate time; allegro, quick; presto, very quick; prestissimo, as quick as possible, etc., etc. These markings are modified by numerous affixes or suffixes, such as, assai, molto, piu poco, non troppo. Time, then, in music is not measured by clock-time. One composition in common time may be most appropriately rendered by having each of its measures require two or three times as much clock-time as would be used in the delivery of a single meas-

ure of another composition. In each case four beats or counts are demanded; in the one, slow beats; in the other, quicker beats.

These variations in time, then, *mean something;* there is no guesswork about their changes. They express a change, slight or radical, in sentiment. There is nothing indefinite about the sentiment which is expressed in *so many words.* The variations in time therefore, in music, can be so governed as to suit the text, word for word, and phrase for phrase, to which it is to be sung. This is frequently not done by composers. It is to be shown how they put marks of slow time to words which demand a quickened delivery, and vice versa.

Anton Seidl says: "It is simple nonsense to speak of the fixed tempo of any particular vocal phrase."

Let us now take up the matter of volume. By volume is meant the degree of loudness or softness of a tone, or of a passage.

Markings pertaining to this element of expression are denoted by numerous characters: p., piano, soft; pp., pianissimo, the utmost degree of softness; f., forte, loud; ff., the greatest degree of loudness; mf., mezzo forte, a medium degree of loudness, between forte and piano;  , crescendo, gradually increasing from soft to loud;  , diminuendo, gradually diminishing from loud to soft;  , gradually from soft to loud and from loud to soft. These are the principal indications or signs employed to de-

note change in volume, and may more frequently be met with in a vocal score than any other characters. This modification in volume is a prime element of expression in spoken discourse, and its laws may be applied to a spoken sentiment with almost mathematical precision, there need be no indecision about the matter. Does a word, clause, phrase or sentence, expressing some exact emotion, require an increase or decrease in volume? If so, music in attempting to interpret the same emotion must use the same methods of manipulation in this matter of volume.

We next consider *quality* of tone as a medium of expression. On a great number of musical instruments the quality is not possible of variation; that is, it matters not what pitch, volume, time or manner of sounding be used, the inherent quality or timbre of the tone will be identical throughout.

On such instruments the change in sentiment is attainable by the correct combination of other elements of expression; but such changes are not as complete or as discernible as where quality of tone is capable of modification. Of all instruments the organ is the most endowed in this particular, its variations in quality (regulated by its stops) being numerous and positive. The violin is well endowed in this tone possibility. Even the organ and violin fall far short of the human voice in this power. It is said of Patti's voice that "it contained and could awaken every human feeling by its exquisite play of timbre." The shades

of quality in the voice, then, are of themselves more potent than any other one, or any other combination, of the elements of expression.

In other words, this one factor makes the singing voice the best of all musical instruments, considered simply as an instrument. Music, as interpreted by *other* instruments, is so little possessed of this power of change of quality, that musicians have invented and employ but few characters to indicate it in their markings, and where they *are* employed, they are so indefinite in their directions, so inexplicit, that they almost fail in utility.

Look down the columns of any musical dictionary, and you will observe this paucity of markings to denote change in quality. In a complete vocabulary of this kind, of some two thousand technical terms, you will find some seventy, or so, appertaining to quality, as: addolorato, sadly; adirato, scornfully; affetto, tenderly; agilita, lightly; agilmente, cheerfully; agitato, agitated; amabile, affectionately; amoroso, or con amore, lovingly; angore, with grief; appassionato, with feeling; aspiratamente, with effort, as if the breathing were oppressed by emotion; bravura, bravery; brio, lively; cantabile, in a singing style; clamoroso, clamorously (sometimes means mournfully); divoto, devoutly; dolce, sweetly; doloroso, sorrowfully; empressment, earnestness; fuoco, fire, passion; irate, angrily; scherzando, playfully, etc., etc. Examine such terms closely and attempt their application. In the first place, these

words are not only few in number, but several of them are mere repetitions of one idea, even when derived from the same language, and other similar terms are employed from other tongues. One such mark of expression in the Italian has duplicate terms in German or French. We are stretching a point in allowing these terms to be considered as significant of quality of tone; there is scarcely one of them which is not compound in its meaning, having reference to volume and time as well as to quality. In the second place, not only are these markings referring to quality indefinite, but they simply serve in a *vocal score* to point out to the singer just what passages in his text *are* tender, cheerful, sad, devout, angry, etc. This kind of marking should be considered worse than useless by a singer; he is not supposed to be a fool, and the words not only convey their own emotion to him, but, better still, the intensity of the given emotion is plainly discernible. Now, thirdly, many of these "expressive" words, characters, or abbreviations, are perfectly meaningless, and they should be tabooed by all musicians. Con gusto, we are told, means "with taste." Why tell a singer to sing with taste? It is his one aim. How does it help him? The same thing applies to the markings, "espressivo"; "con expressione"; a direction to sing "with expression." Indeed, we note with regret, that a great many songs are being published nowadays with this English marking "With Expression." The words in Italian or French might seem to have some mystical

meaning. But, "with expression" means, "do the best you can," and that is all it can mean; and that is just what every singer is supposed to do. The *text,* therefore, will give the kind of emotion to be expressed, and unless the composer's markings point out the mechanical means by which the given emotion is best interpreted, they are useless.

All that is said in this lecture applies only to *vocal music.* In instrumentation it is legitimate and desirable that a performer be directed as to just what emotion he should attempt to depict in a given composition, or section of a composition. This necessity arises from the very indefiniteness of expression in music, but no such indefiniteness exists in a text. When these directions are given to a player of an instrument, he will, properly, follow them by adjusting the tonal laws to them, but he will be limited in his power of manipulation by the capabilities of his instrument.

It has been pointed out that instruments are unlike in the possession of tone possibilities. It is obvious, therefore, that a mark of expression written over a passage for one instrument, means the employment of certain mechanical effects on that instrument; but of other, or modified effects when played, in the same composition, by a different kind of instrument. Take the expression "doloroso," sorrowfully; put it to a musical phrase, play it on a piano; here you use a certain time (slow time preferably), a certain style of touch on the note, lingering we will say (this pertains

to stress), a certain connection between the intervals (this corresponds to inflection), a certain volume, generally moderate or soft, but the *quality,* a most essential element of expression, will be the same on the piano for this passage as it would on a joyful passage. By quality, here, we do not mean major or minor sounds, but the timbre of the tone, which, on a given instrument, like a piano, is practically the same on a given string whether it be struck quickly or slowly, loudly or softly, etc. Here, then, your expression mark "doloroso" has been interpreted by modifications, of time, volume and stress. Play the same passage on an organ; you use the same modifications, in the same manner, but with an entirely differing *quality* of tone; by the use of stops, you give the individual tones of your passage a tremulousness, a suffusion, impossible to the piano. Sing the passage, and you will find that these effects, of change of quality, are as much more beautiful and artistic in the voice, than on the organ, as the organ effects were more beautiful and expressive than those of the piano. In the matter of quality, then, the voice is the greatest of musical instruments. The manipulation of this power is taught by the art of diction, but it cannot be taught by a written or printed discourse. The exact quality of tone cannot be described in words; the ear must be trained to detect and to demand it. But the different qualities of the voice may be taught by illustration, and may readily be acquired.

If asked to criticise the methods of teachers of vocal music of the day, we should unhesitatingly say that they fail mostly in this matter of teaching the changes of *quality*. We seldom hear a vocal student who uses more than one.

As to composers, if they appreciated fully the advantage which the voice has in its application of quality, they would long since have invented marks or characters to denote, with more or less exactness, the changes in this element of tone. It might be derived from the different qualities observable on the utterance of the *spoken vowels,* or it might be deduced from showing the similarity between qualities in the voice and certain instruments, notably wind instruments. Before leaving this part of our lecture, we should like to ask, not the musical public, but the cultured public, what it thinks of the absurdity of the nomenclature which has gradually crept into use, latterly, of speaking of the inherent quality in individual voices as being "yellow," "white," "purple," etc.? We have our own opinion of this occult nonsense, but shall not express it here. To speak of the cello, violin, hautboy, bagpipe, organ, or flute quality of a voice, would be slightly descriptive, but "yellow"—never!

In the speaking voice, two great divisions of quality are recognized, "pure" and "impure." "Pure," when all the breath used is vocalized; "impure," or aspirated, when only a part of the breath is vocalized.

These two have many subdivisions, when considered musically.

A tone may be pure, and yet not have the brightness, the musical quality, of a laugh in it, or the ring, the resonance, of extreme joy, etc.

A tone may be impure, yet lack the characteristics of despair, as distinguishable from anger, etc. Still, tone is either "pure" or "impure," and even these two qualities have no markings in a vocal score to indicate their times or places of usage, and their modifications are left to the *feeling* of the singer. This *feeling* is too uncertain in its occurrence and too varied in its intensity, according to individual temperament, to be left purely as a matter of chance. Leaving this great matter to the singer, the kind and degree of quality to use on a given emotion, is settling in too offhanded a manner the great problem of the emotional interpretive arts. It is taking it for granted that all singers *can* feel and *must* feel. That they can feel, must be able to, is simply saying that they must be human. But that it is imperative to feel a given emotion is yet to be proved. There are two great schools of thinkers upon this matter. Both admit that the emotion must be intellectually grasped, conceived; but the one contends that the feeling must be entirely simulated; the other that it must be *experienced.*

Personally, we incline to the former theory; as in elocution we are daily called upon to interpret sentiment so base in its very nature, that we are gratified at

not being able to actually *live* it. Another argument in favor of this theory is that repetition wears out, lessens, any emotion. An actress, playing "Camille," for illustration, could not possibly feel the grief of the rôle, night after night, without positive exhaustion to both mind and body, and grief from its very nature loses its power if it becomes an everyday affair; yet an actress, an artist, would play such a part better on the five hundredth time than on the first, or four hundred and ninety-ninth.

Emotional interpretation and *feeling* seem interdependent. The correct delivery of a sentiment will not only act upon your audience but react upon you, *cause* you to feel, but whether your feeling precedes or follows your delivery is still a mooted point. Psychology, still in its infancy, is the science which will determine for us.

But whether you feel, or are *caused to feel,* by your own delivery, the point for us is this: that in either case the said delivery will consist of the elements of time, volume, pitch, stress, quality. Composers do not leave the choice of the four first of the elements to the *feeling* of the singer. Why, then, leave the last? The use of the quality of tone *must be taught.* Its laws must be explained and *indicated.* Yet the one or two *marks of quality* found in a musical dictionary are seldom found in vocal scores. Aspiratamente, "as if the breathing were oppressed by emotion," would mean something definite. How often is it seen?

Diction will teach you more of the element *quality* than is found in the markings of composers.

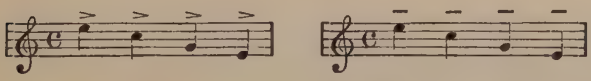
Singers, gifted by nature, the world's great artists, put feeling, emotion, into their vocalization. What they do, how they do it, may be discovered and to a certain extent imitated.

CHAPTER VII.

THE last element of expression in vocal music which we are to consider is *stress.* Stress is rather hard to define; it does not signify the *degree* but the *kind* of emphatic force we employ on a given syllable or word. In the art of elocution we have abrupt or strong stress, and smooth stress, each capable of gradation. It consists, as nearly as the printed word can describe it, in the amount of pressure, or the mode of attacking and delivering the component parts of syllables, and does not mean *volume.* The same degree of loudness may be given to a syllable and either abrupt stress or smooth stress be used upon it.

Utter the word "Go!" as a harsh command, then pleadingly, tenderly; use the same volume in both cases, and note the difference; it is a difference in stress. Now, next to the element *quality,* the element *stress* is of worth in emotional interpretation of words, whether in song or speech. It, like quality, has few or no markings to indicate its use in a musical score. Perhaps composers may not be censurable in this matter, as stress is so largely elocutionary; but even in instrumental music we have stress, and composers frequently give some direction to players as to what kind

of *stress* is desirable, by inserting footnotes like the following: *"Pull* the tone out with a clinging touch;" "Caress these tones out;" "Press these tones out." Stress as applied to words may be understood as the manner of uttering their sounds, alone or in combination; stress as applied to tone has the same significance, and the accent mark in music is an application of it. We do not mean the rhythm or beat accent, but the accent used purely for purposes of expression, as when placed to individual notes or to phrases, as:



The first requires abrupt stress, by *hard attack.* The second smooth stress, by *pressure.*

Clearly here is another element of expression that belongs to the art of diction, and may be taught by example and not by printed rule.

"Force" we shall not consider as an element; it seems rather to be a resultant, and to be the effect produced by volume.

Mandeville says: "This increase of volume, without change of tone, is an increase of force." Another manual of elocution gives as a definition of "force" the following: "From moderate to louder or softer." Clearly volume is referred to.

"Force" may be derived just as well from stress, so "force" is not an element.

To summarize: a certain combination of time, quality, volume, pitch and stress, will give expression (interpretation) to a certain emotion. Why? Let science answer. All of this kind of discussion we are trying to avoid here. Enough to say that were you experiencing a certain emotion with a certain intensity you would use a certain combination of these elements in putting your feeling into words, or into tone. Hence, if, while *not* feeling this given emotion in a given intensity, you still use this given combination of elements of expression, you produce the same effect as if you were feeling it.

It is like a mathematical equation, 2+2=4; 4—2=2. An analogy may be found in all other arts.

Take the inanimate figures of painting and sculpture; we interpret at once the emotion because the posture in either statue or painting, and the lines of expression given by chisel or brush, are the same as the human body and face give when under the influence of a certain emotion. Yet no one contends that either statue or painting feels. So, in song, learn to sing as *if* you felt. The result will be artistic.

CHAPTER VIII.

HAVING made it clear just what is meant by the *elements* of expression, defined each, and shown that they are capable of modification and combination, our next step is to indicate upon what textual changes these modifications and combinations occur. This can readily be done, because the laws governing this art are derived from human nature and the display of the emotional elements which human nature makes evident when under control or influence of the different emotions *en verite*. It has been discovered scientifically, and artistically as well, that the following laws are observed:

If the sentiment is joyous or animated, the
Time, is fast.
Pitch, preferably high and always varied.
Volume, either loud or soft.
Quality, pure.
Stress, smooth, but *springing*.
If the sentiment be pathetic, the
Time, is slow.
Pitch, slightly higher than the middle pitch, unless very grave (when a lower pitch is demanded) and not very varied unless the pathos is impassioned.

Volume, not full.

Quality, slightly impure (in an artistic sense).

Stress, smooth.

Is the sentiment noble, heroic? Then let the following prevail:

Time, various, differing according to character of nobility or pathos.

Pitch, middle.

Volume, full (most essential).

Quality, pure.

Stress, smooth.

For the rendering of indignation we have:

Time, fast.

Pitch, generally higher, but varied.

Volume, preferably loud.

Quality, impure.

Stress, abrupt.

Emotions, however, differ in intensity; and a single emotion, though named as one, may be a combination of many; it is therefore impossible to write out any formula for the exact delivery of an emotion which is simply named as pathos, indignation, etc. Pathos, for instance, may be so intense that the voice would become suffused to such an extent that its "quality" be more than "slightly impure," its time not only "slow," but broken, its stress not only "smooth," but weak, and all of the directions given above would have to be modified. Therefore it is that no exact written rule may be given as to what elements will *invariably* give a certain in-

terpretation, and still more difficult would it be to give a formula regulating the proportion which these elements would bear one to the other when used with best artistic effect for an indicated emotion.

But in an ideal sense such a proportion exists for each sentiment or impression in the whole gamut or range of human passion. We cannot repeat too often that the elements of expression are the same in speech, song, and the art of music (no matter how produced), and that these elements used in the same manner in any two, or in all three, of these allied arts will produce the same result or interpretation. The interval or pitch may not be regulated with the same readiness or appropriateness in music as in speech; but it can be modified to a certain extent, and we are to show how composers frequently ignore this element of inflection. Still, as the interval makes the melody, tune of a composition, the singer must not be allowed to take liberties with that, but he may and *must* apply the laws of diction in all other media of expression according to the laws of vocal art, even though a composer's markings be disregarded at every point. To show that composers of song attempt to follow the sentiment, the character of a poem, let us review, for a moment, the method, the progressive steps they take in putting a musical setting to words. First the words are selected; their rhythm-accent studied; this will indicate the time-rhythm of the music, not the rate of delivery, clock-time, but the number of quarter values to be played to a bar or meas-

ure. A certain kind of time (musical), common or triple, is best suited for a certain metre (rhetorical). By conceiving the words as being protracted in sound, an apparently alien or contradictory kind of time may be fitted to a poem; but this requires the singing of recurring accented or unaccented words or syllables at regular distances, to two or more notes, and establishes false sense values to words or syllables so sung.

The measure having been chosen, the *rate* of time is determined. It must be dependent upon the spirit contained in the text, and varies from passage to passage. The same applies to "quality," "volume" and "stress." These express varying emotions, the varying emotion is in the words.

In the few cases where the melody is first written and the text afterwards added, the mistakes in expression are not attributable to the musician but to the failure of the poem in adaptability. This latter mode of procedure is seldom followed. The writer of an opera seeks his libretto first. Here is a positive proof that the composer attempts to fit the spirit of his music to the spirit found in words. That he ever fails to do this is due to the fact that he is frequently only a musician; he confines himself to "Thorough Bass," but knows little or no "thorough diction."

The vain repetitions of words, phrases, clauses and sentences, by composers, is one of their manifold licenses, and should be discouraged.

"And Solomon in all his glory, was not arrayed, was

not arrayed, was not arrayed, like one of these," is an example. We all remember the story of the old lady who left the church in indignation over the fact that the singer kept repeating these words. She didn't think it proper in the Lord's house to hear such things, and began to "despair of Solomon's having a stitch on." Joking aside, repetitions in a text *mean something.* There are three reasons for repetitions, one to indicate the actual repetition of a sound that is fixed in locality, regular in its rhythm, invariable in its pitch and volume, as in the case of the tolling of a bell, "toll—toll—toll," each requiring the same delivery. Another cause of repetition is to show decreasing elements of expression—as of a bugle call, near at first and then further off, "BLOW, BUGLE, BLOW! *Blow, bugle, blow!*" The third and last cause of repetition is just the reverse of the second, a drawing nearer of a volume of tone, as *"Blow, bugle, blow!"* increasing to "BLOW, BUGLE, BLOW!"

These three repetitions of an idea are illustrations of all the purposes and effects as applied to tone. The same thing holds good in the matter of sentiment. A repetition of the first kind is here seldom if ever found; but of the second and third class we have numerous examples in vocal settings. Here repetitions must be handled artistically, and to produce some desired effect. In the example above, 'Was not arrayed, was not arrayed," emphasizes most ridiculously the fact that Solomon was not arrayed. The thought clearly is that

Solomon *in all his glory* was not arrayed like a lily of the field. If, in such a case then, repetition is desired, or demanded to fill out the mathematical number of bars in a musical composition, it must be remembered that repetition produces *emphasis*. If Topliff had written, "Solomon in all his glory, in all his *glory,* in ALL his glory, was not arrayed like one of these," the repetitions would have been beautiful; but even then the accent or emphasis should have been changed in each case. Not only do composers seem to repeat words merely to fill out their bars, but their markings are frequently wrong, as indicated in vocal scores employing said repetitions. Repetitions make what may be called two kinds of climaxes, an ascending and descending. This clearly means that the given emotion in the first is increasing in intensity, in the second, decreasing.

There is no other one particular in which composers so often err, as in attempting climaxes of an ascending nature when the words in their expressed sentiment will not sustain them, and vice versa.

The singer here, too, may apply his diction and avoid such contradictions between text and music.

CHAPTER IX.

THAT the words of a song are considered of secondary importance, is shown in a great many ways. We have tried to indicate how composers fail in giving a text its proper value, and how singers mutilate their words, by faulty enunciation and pronunciation, and how publishers, presumably for economy's sake, insist upon printing two or more stanzas of a poem, under the same vocal setting. This latter error would not be so fatal to the art-form if melody were all of song; but if expression or even *sense* is to be considered this fault becomes unpardonable. No two stanzas of a poem will adapt themselves artistically to the same marks of expression; or seldom to the same phrasing either grammatical or musical. This matter of phrasing will receive and deserve our close attention when we begin to quote from songs. That the same markings will not serve in other particulars more than in phrasing is at once apparent. In the later editions of "Hymn Books with Tunes," we find that some attempt has been made to give or indicate different expression to differing lines of a hymn text.

Cr. "With forbidden pleasures
Would this vain world charm:
Or its sordid treasures
Spread to work me harm:

dim. "Bring to my remembrance
Sad Gethsemane,
p. Or, in darker semblance
Cross-crowned Calvary."

This marking is certainly a move in the right direction, but only changes in "time" and "volume" are suggested; where are we to modify the "stress," or more important still, the "quality" in rendering these sacred words?

Another excellent thing is to be commented on in noting this attempt to help indicate expression in the hymn, and that is that the same marks are inserted purely at the demand of the text; as, in cases where the same words are used to several settings, the markings are identical. "Jesus, Saviour of my soul" is an illustration of this. With this artistic example set them by compilers of hymn books, will our best musical publishers and our best composers continue to flood the market with songs having two or more stanzas so placed that they require the same characters of interpretation? This is a vital matter. We are not all artists, as singers. It is useless to expect the singer to put in his own expression, or to leave it dependent upon his *feeling*. His

feeling may not be the right emotion or impression, besides, why put in expression marks at all if not the right ones? Again, why mark at all unless fully? With a ff. character staring one in the face on the printed score, and the accompanist following its directions, it would be impossible for the singer to deliver a pp. passage. Yet, this is exactly what we find, when two or more lines are printed under the same musical passage.

There is another matter which proves the small importance attached to the words of a song. Look through a pile of vocal solos and you will find something like this on the outside of *every* song: "Words by Tennyson," or by "Shakespeare" in very small letters, and "Music by *Mary Jane Smith,*" in capitals and probably red printer's ink. Let us, as lovers of good words set to good music, demand in the work of others, and from ourselves when interpreting, the just appreciation of words as *words*. The utmost care must be taken not to give words an unjust value.

In the use of words in song singers more often fail in their use of the interjections than in any other one particular, and yet they are easy of management. By interjections we mean the grammatical parts of speech so denominated, not exclamations. Any word in the language may be used as an exclamation. An exclamation is always an *emphatic* statement, or an *emphatic* question. Death! Go! Quick! What! etc.

The interjections proper are Oh! O! Ah! etc., words

which have no other meaning than as being signs of emotion. They are void of grammatical connection, and are parsed in school grammars as being *independent.* In these words then we clearly have emotion intended, fervor of some kind is embodied in each one of them.

Remember this, and in singing never neglect or slight an interjection. Take "Ah!": in a dramatic passage, denoting great anger, surprise or some similar emotion, this "Ah!" should be delivered with force and very staccato. The volume will vary according to the exact sentiment to be expressed. "Ah!" used as an interjection of sadness, a sigh, is always soft; protracted in its time value; pathetic in quality and slurred (down or up) in pitch to the next word. "Ah!" as a caressing word, as in "Ah! how I love thee," has pretty much the same delivery as the pathetic "Ah!" Its quality will differ entirely, but the slur will be imperatively required. Singers do not seem to understand this use of "Ah!" They generally use it disconnectedly and distort a term of endearment into one of alarm by such delivery. Stress in all three of these uses of the interjection will give the degree of the emotion.

The moment you deliver an interjection, staccato, quickly and disconnectedly, you express with it a harsh sentiment or at least surprise, indignation or alarm.

The value of interjections is quite largely overlooked by composers as well as by singers. "Ah me!" is a sigh

deliver it in a speaking voice; you will say either "A-h—me!" or "Ah m—e!" Yet composers nearly always write "Ah me!" in such a way that strict time value only is accorded the expression and often both of the words placed over the same kind of note, as two eighth notes, or two quarter notes. Then, there is a use of the interjections where a noticeable pause must be made after them; this is where the connection with what follows is not close, or where an abrupt change in emotion is contained in the interjection.

Speaking of slurring, legato, in a certain class of interjections, carrying the emotion in them over to the next *thought,* as in "Oh! come unto me," pleadingly, brings us to the consideration of the portamento. The portamento is more than a connection between two intervals; it is more than the legato; it is an unbroken connection between two tones with a sliding movement involving the intervening tones and making them clearly audible. As a purely musical effect it is often beautiful, when it produces an idea of rocking, as in a lullaby, where a smooth legato delivery is desired, etc., etc.; but, except in florid music, the portamento should not be allowed to connect phrases unless the *thought* contained in the words of said phrases is connected.

"The songs we sang in childhood's years,
Old songs of long ago. Lullaby, lullaby, sleep, and
do not fear," etc.

"Ago. Lullaby," would be meaningless; there is not the slightest grammatical sequence; but in the following there is perfect connection and the portamento or legato, is *demanded*:

He will not forsake you,
Who bids his angels say; Lullaby, lullaby, sleep
and do not fear," etc.

In this illustration the office of the portamento, or legato, is shown; it carries the thought over and makes *sense*.

In many works upon musical expression, we are told such things as these:

The rallentando is used,

"On a group of low notes following high ones."

"If passages in minor follow the same in major," etc., etc.

The accelerando is used,

"When repeated notes in high voice follow a vigorous crescendo."

"When a long note occurs unexpectedly."

"When the voice, temporarily, is accompanied by arpeggios," etc.

The crescendo is employed,

"When a sustained tone is followed by a rapid run."

"When preparing to attack a discord."

These quoted directions are from a book devoted to "expression in singing," and are ridiculous. The re-

sult obtained in each case might be good musically, and when a composer so arranges a score that this musical form, requiring the delivery contained in the above rules, would admirably suit the sentiment of the words, use the delivery; but where the musical interpretation would distort or obscure the words, then put the expression plainly demanded by *diction*.

For instance, "if a group of low notes follows high ones," do *not* use the rallentando unless the emotion is on the decrease.

Or,

"When preparing to attack a discord," do not use the crescendo, unless the emotion in the words leading up to the discord is on the increase in movement or in force.

We shall in our next lecture take up certain songs to illustrate all that has been written in these pages. No choice whatever is to be used in the selection of them.

We shall consider just such songs as are in our own repertory, or those which are brought by pupils. Some musicians to whom we have pointed out the radically wrong markings in vocal scores, have been fair-minded enough to admit the faulty use of characters of expression, but have commented on the fact that the songs used for the purpose of criticism were not the songs of great composers. Our reply is that the songs we select are those used by the greatest living artists, but particularly those used in the home, as well as those of lesser weight, as far as name of the composer is concerned.

With the spread of general culture, hero-worship is fast disappearing, and artistic work in all the art-forms is being appraised on its intrinsic merit. A song is good or bad, strong or weak, original or ordinary, whether Bohm or Brown be the author.

This discourse on diction will apply to all vocal music, but it is addressed primarily to the everyday singer of everyday songs.

CHAPTER X.

IT must not be supposed that in quoting the following passages from songs, with the words, music and markings belonging to them, our chief aim is to call attention to the mistakes of the composer.

We shall consider such passages, with reference simply to "expression" in their interpretation.

It must not be forgotten that diction does not demand of the *singer* any change in the melody (the succession of tones) of a composition. It should, however, exact such earnest attention from the composer that he could never be found, by his arrangement of tones, intervals, destroying the *sense* of his words.

We shall not make any criticism of the kind of time, common or triple, selected by the composer; but the *rate* of delivery, expressive time, will come largely into consideration, and particular attention will be called to the relative time value devoted to different notes in a phrase, requiring certain syllables or words to be sung with them.

The singer has no choice of the kind of time, but complete control over the rate of time. He may also use discretion, to a limited extent, in the matter of the

relative time of his notes. The "hold" is a good example of this. Frequently this license will require some prearrangement with his accompanist.

So far from wishing to seem to be attacking composers, we shall give the diction-demanded delivery of many passages just as if the composer had inserted no markings for them. Still, we do not want to retract our oft-repeated assertion, that composers more frequently disregard the edicts of the art of diction than they obey its laws.

If markings are found to be in accord with the delivery we suggest, then diction and music agree; but where a contradiction is found, diction or music *is in the wrong,* and the student must make his choice.

If it is vocalization, tone gymnastics, simply, that you want, you need not consider diction at all. If you want to interpret an idea with precision, no guesswork, then apply your expression taught by diction.

Our first quotations shall be those taken at random from dissimilar songs.

We shall afterwards select one song to be considered as a whole, analyze it, phrase by phrase, and try to explain its delivery as well as can be done by printed directions. Our choice of such a song will preferably be that with a translated text, where the faulty marks of expression cannot possibly be attributed to the composer, but to the adapter, or to the publisher.

Now to plunge *in medias res.*

This is from a song, and a good one, by Sir Arthur Sullivan. There should be a slight pause after "O my love." This is due to its grammatical construction. This could be so easily managed by not dotting the quarter note sung to "O," the words "my" and "love" could be moved one place each, to the left, and an eighth rest inserted where the word "love," and its attendant note, *g* natural, now stand. If the quarter note thus left as the time value to be allotted to the interjection "O" is not sufficient, it could be marked 𝄐 , sustain. In singing this "O," it is uttered lingeringly, tenderly, and carried over to the word "my."

The special fault in diction for which this passage is quoted, however, is the slight given to the word "so." This little word is the most important in the whole phrase. Read it, "I loved her *so*." You simply cannot avoid the emphasis, try as you may. "I loved her *so*." Yet in the song, no additional time value is given this meaning-full word, it does not come under a time ac-

cent, is not marked sustain, and worse than all, the accompaniment is so written that no one would make the slightest pause in playing the note written to go with it.

Now we all know that

mean the same thing; that they are different pictures of four eighth notes; but where the "line of duration" ties them together, as in the second illustration, it does seem to *preclude* their separation. An accompanist would seldom make a sustain 𝄐 upon one of them so written, and few composers would indicate a "hold" over one of them in this form. To return to our little word "so"; there is a comma after it in the text. A pause would be required after it, for grammatical reasons even were there no mark of punctuation.

It is to be sung to an incidental, an *a* sharp; it is the end of a phrase, it is the expressive word. Rhetorically, emotionally, musically, this word "so" should be emphasized. The eighth notes in the accompaniment, therefore, should be written disconnectedly, and a sustain 𝄐 placed over the note to which "so" is to be sung. What makes the fault such a grave one in this particular case, is the fact that the following note in the bar, *b* natural, makes a painful discord if played while the singer is sustaining "so" to *a* sharp.

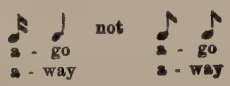
One of our best singers agrees perfectly with the directions for delivering this phrase, but contends that all singers would give it in this manner. She says that she has heard this song a great many times and that in each case a slight pause was made after "O my love," and the "so" was emphasized by stress and by the "hold." This singer insists that all "born accompanists" would watch the text, and follow the singer so carefully that he would use the "hold" over "so."

Our reply is that we all cannot find or afford to employ the "born accompanist," and that our purpose in writing this treatise is to call attention to just these matters, so that the ordinary singer and accompanist may interpret song with expression.

We will add that we have never been so fortunate as to have an accompanist, without rehearsal, play this one passage as we attempted to sing it; in every instance they have played the *b* natural while the voice was sustaining *a* sharp. The result has been disastrous.

How easy for a composer to obviate this and kindred difficulties. With care on his part perhaps we should have a few more "born accompanists."

A good thing to be noticed in this song is that such words as "away" and "ago" are put to notes of proper relative value, for their pronunciation,

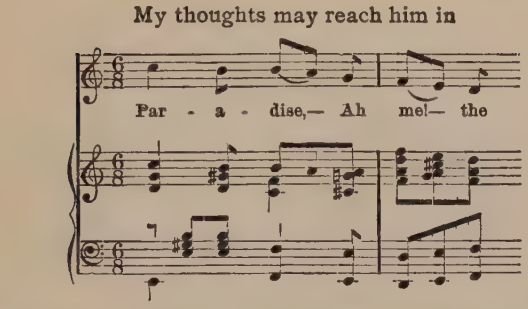


as is so often found.

Later on in this same song we have this phrase: "Her gentle voice was hushed for aye," with a sustain, 𝄐 over "hushed." This would be very pretty if followed by a slight pause. All such words as "Listen!" "Hark!" "Hush!" etc., are made finely descriptive if a pause is made after them. This should be an unalterable rule, in either song or speech, where such words are used in an exclamatory sense.

The word "hushed" is, in the phrase quoted, not used as an exclamation, yet it contains the idea of a beloved voice, silent forever. To sustain it, therefore, to any appreciable length, would be to give that idea a negation. On the other hand, to cut it off too abruptly would be to suggest that your loved one was choked to death, and a comic idea would creep into your interpretation. So, sustain it slightly; deliver tone gently, and made a noticeable pause between it and the next word. Be careful to say "for aye," with a pure long ā sound, not long "ī." "Aye," meaning forever, is "ā," meaning yes, it is "ī."

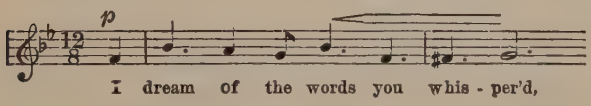
Let us now see what havoc is wrought by writing the notes of an accompaniment to a song, when in eighth notes (or less), connected by lines of duration, as shown above. It makes it impossible to give proper expression to interjections or exclamations. No illustration is so apt as the one used once before, and taken from "The Journey is Long," by Coombs.



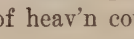
See, how in the text, a dash both precedes and follows the expression "Ah me!"—yet the accompaniment, being, in this part of the bar, chords of eighth notes *tied,* interferes with this desired separation of "Ah me!" from other words of the text, and by so doing destroys its rhetorical use and its emotional character.

. . . . .

In a fine song of Tosti's, "My Dreams," we have,

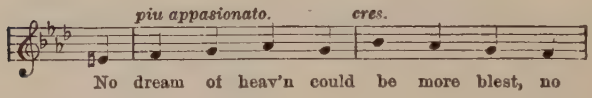


marked . This should be , or if you choose, a little swell over this much of the phrase "the words," but a decided dim. on "you whispered." Again in the same song, we have,

marked . This suggests relief at parting, not the pain. "Quality" of voice, if rightly used, can give the required sadness; but should be helped by  and *ritard.*

"And when I lean upon thy breast,
No dream of heav'n could be more blest."

This is from a perfect little gem of a song by James H. Rogers.



"Could be more blest," is indicated to be *cres.;* it should be *decres.,* each quarter note accented, and each word should receive a strong stress, and the whole phrase should be very much retarded. This will give the idea not only of the blissful state of such a dreamer, but of the *intensity* of joy.

The strongest emphasis that can be used in reading, is that where every word in the clause or phrase receives the same measure of emphasis.

"I only know, I cannot drift
Beyond His love and care."

Read it, "I cannot *drift,*" then "I *cannot* drift," and

lastly "I—*can-not-drift*" and you will at once see the potency of this kind of emphasis.

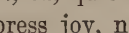
It should be employed frequently in song, but only on very impassioned passages.

Upon the repetition of this, "No dream of heav'n," etc., "dream" should be sustained and the quality of tone be ecstatic.

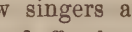
In a song by Meyer Helmund we have:

"That tender song's sweet magic power,
My heart has fairly captured."

The first line of these quoted words are marked, f. Wrong. No suggestion of the song's tenderness, sweetness or "magic" (entrancing) power can be given by a *forte* delivery. We need not quote the music of the above.

These f. and ff. marks in songs are greatly abused. Loud tones should never be coupled with tender emotion when it is personally felt. Let us make this clear. If the words are "You love me, and will love me forever," your feeling, that of the one loved, is a joyousness over the fact that you *are*. This may properly be expressed by  f., ff., quickened time, etc. Even then, be careful to express joy, not boastfulness. But, if the words are "I love thee," etc., here the sentiment, the emotion is your own, it is personal, it is tender, caressing, gentle, ardent, what you will, but surely not boisterous.

In life, in the drama, in the whole art of reading this kind of love is always given in p. or pp. volume, *stress* indicating the passion. It was always a marvel to us to see and to hear how singers and composers both run riot with their f. and ff. characters in the delivery of personally experienced love.

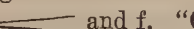
"I love thee!" sung ff. and  seems ridiculous, as if screamed from the housetops, and implying "I love you, and I don't care who knows it."

As long as "I love you" is chosen as a climax to so many ballads, and to poems (?) written for songs, it is expecting too much to hope that the *musical effect* derived from a climacteric ending, with big volume and high pitch, etc., will be amended, but we do hope that the calling of the singer's attention to the true interpretation of such words will help him to make them less blatant, even where he retains a full volume of tone.

How a musician can write a song, and disobey some directions or indications as to required expression, actually given in the word themselves, passes understanding.

Here is a beautiful song by Gottschalk, "O Loving Heart, Trust On." The poem is by Henry C. Watson, and is worthy of the music.

"That happy thought still whispers,
O loving heart, trust on, trust on,
One true heart beats for you alone."

Here the actual wording which comes as a thought, whispered, is marked  and f. "One true heart beats for you alone." What the poet tells us is *whispered,* is sung out in full volume.

To use this full volume on the *repetition* of the words would be artistic; because the repetition need not be considered as the whisper itself; but as the joy you experience in taking the courage, given you by such a whisper, to heart.

There are two rests, by the way, a quarter rest and an eighth rest, placed in the same bar between "whispers" and "O loving," etc. This is poor diction. The whole expression "O loving heart," etc., is the direct object of the verb whispers, and the continuity should be observed, so do away with the rests and use the legato.

In an Offertory called "Forgiven," by John Hyatt Brewer, we have this wording: "As in my willing ear He said the blessed word 'Forgiven.'" The word "Forgiven" is marked and ff. Here are two mistakes in one. To "speak in the ear" is tantamount to a whisper, and the love, the gentleness of Divine grace, granting pardon to a weary soul cannot be pictured in a loud tone; everything is sacrificed to a musical climax.

There is a certain little popular song, the exact title of which has escaped us, which has lately been very much in vogue. It can be made really sweet music of,

if you interpret according to diction. The refrain of this song is:

"Tell me that you love me,
Whisper, sweetly, softly, as of old."

Yet "Whisper, sweetly, softly," etc., is marked f. and it is generally *screamed.*

Here we have a verb, and two adverbs, all clamoring for one thing, softness, all disregarded.

CHAPTER XI.

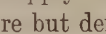
LET us turn to the matter of phrasing in singing. Where your words are worthy of interpretation at all, phrase them as you would read them; this is the whole secret.

A good elocutionist, Mark Bailey, of Yale College, closes his "Introduction to Elocution" in these words: "Finally GROUP the words so as best to give the SENSE. . . . In a word, read the SENSE ALWAYS, read the measure when you can." The capitals are his, not ours. This was said of poetic reading. We wish to dictate the same law as regards musical phrasing. Make your phrasing that of the composer, wherever possible, but make the phrasing demanded by *sense* ALWAYS. The phrasing found in the "Hindoo Song," by Bamberg, is almost perfect. The whole is worth quoting:

"Brama, thou mighty god; who art in power seated,
Dost thou not hear, my sobbing low?
My complaints, I have all, to thy river repeated,
To thee, on its waves they will flow.
She who from me was taken,
Returned the love I bore,

I'm lonely, sad, forsaken,
I grieve ever more;
She left this life forever,
And I her eyes shall no more see,
I shall not hear her voice,
My lips now chilled shall never
More press hers in sweet ecstasy,
No more I'll press her brow,
Throbbing fast, madly heated,
Naught, naught remains save endless woe."

Almost every rhetorical pause is observed by a corresponding rest in the music, or by the placing of the breathing mark, ', where its use helps in this grammatical analysis. For instance, in "Naught, naught remains save endless woe," we have "Naught,' naught' remains,' save endless woe." One serious blunder is found in "My lips now chilled shall never-more," where an eighth rest is placed between "never" and "more."

"I'm lonely, sad, forsaken," a slight pause is required after "lonely" and after "sad"; but as the phrase is marked  and is also retarded, the singer can easily supply these pauses, which are not only expressive here but denote the ellipsis caused by the omission of the conjunction "and"; such pauses are always used in reading.

In direct contrast to the good phrasing found in this song we shall now consider the English text of "For All Eternity," by Mascheroni. This song is advertised

as being a favorite of Adelina Patti. The words in the second stanza are written to be sung as follows:

"Thy hallowed presence in my inmost soul ' Alone is real by wondrous power o'ershading ' All things beside I feel its sweet control ' Filling my heart with confidence eternal," etc.

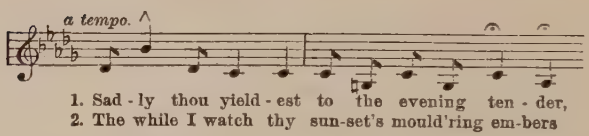
This is sheer nonsense! How easy to read and to sing these words in this way:

"Thy hallowed presence, in my inmost soul⁀Alone is real ' by wondrous power, o'ershading⁀All things beside ' I feel its sweet control⁀Filling my heart with confidence eternal," etc.

This phrasing can be made adaptable to the music given, with little or no difficulty. The weakest wording in this song is found in the closing phrase. "In life and death, I love thee." The "and" should not be used; but the following: "In life,' in death, I love thee," and a distinct pause made after "In life."

Nothing can be more expressive than such pauses when used artistically. The mind noting them immediately supplies the hiatus, so made, with *emotion.* "In life and death I love thee," means much, but "In life—in death" means "In life, yes, but *even beyond the grave,* even *there,* in death, I love thee."

In "Good-bye, Sweet Day," a delightful setting for words by Celia Thaxter, we find this wretched phrasing resulting from putting two stanzas to the same music, "Sadly thou yieldest to the evening tender." This is a complete thought, and is well fitted to this phrase.



The second stanza is as follows:

"The while I watch thy sunset's smouldering embers
die in the West."

The sense demands that the phrase should not end at "embers," but should be carried over to "Die in the West;" sing it so.

In this same little song we have "Slowly thy perfect beauty fades away," and "Ah, could'st thou yet a little longer stay," written to the same marks of expression; absolutely wrong. The first should be, stress weakening to the end, time retarded, etc. The second should have, stress increasing to the end, time accelerated, etc.

In "Memories," by Hope Temple, we find two clear demands for soft delivery marked f.

"And there comes from the golden valley,
A voice from the far away."

Over the very word which tells us that the voice is heard as from a great distance, "away," a forte character is placed.

And

"For there comes a voice in the silence
That only my soul can hear."

Think of silence so intense that it can only be heard by the soul's intuition, not by the physical ear, being sung to f. and ff. and .

The marking should be p., pp. and dim. to the smallest possible volume that is audible.

While alluding once more to these marks of change in volume, we would respectfully petition composers to cease using ppp. and fff. marks. Such signs are only confusing, and are moreover bad grammar. If ff. means "the greatest degree of loudness," there is no need of fff.

Now as to the use of special accent. One illustration will serve. Marzials has taken a poem of Mrs. Browning's and made a fine song with it, "Leaving yet Loving." "I love thee so dear that I only can love thee," is the line to which we wish to call attention. If rendered "I love thee so dear that I only can *love* thee," it is ridiculous; but "I love thee so dear that I only can love *thee,*" the meaning is at once brought out. The vocal score has no mark of accent for "thee"; it should have.

A very poor use of exclamatory words is found in Tosti's song "Ninon," "What! without guiding star," and "You! you have never loved." The French text

has "Quoi!" in both cases. Plain exclamations; grammatically independent, standing apart, yet here we find them placed under quarter notes, and connected, tied to an eighth note following; a rest should be inserted where the eighth note is found.

One song will suffice to show where a decided change in quality of voice is applicable. Charles Kingsley's exquisite little poem, and Ethelbert Nevins' no less charming music, "The Merry, Merry Lark." We quote the text entire:

"The merry, merry lark was up and singing,
The hare was out and feeding on the lea;
The merry, merry bells below were ringing,
As my child's laugh rang through me.

"Now the hare is snared and dead beside the snowyard,
And the lark beside the dreary winter sea;
And my baby in his cradle in the churchyard,
Waiteth there until the bells bring me."

Could any contrast in sentiment be plainer? The first stanza is rippling, dainty, joyous; the second, dreary, heartbroken. At the beginning of the second stanza we find "con affecto"; this is a correct marking; but the singer must be taught not only *where,* but *how* to sing "con affecto."

A slight pause should be made after "now," to pre-

pare the mind for the great change in emotion, and to suggest the lapse of time (months or weeks) between the action in the first division of the poem and second.

One more matter and we are through with this examination of songs; it is the matter of climaxes. There should be no canon of the art of vocal expression more readily understood and applied than this making of a climax. We have, elsewhere in these papers, shown the two kinds of climaxes, an ascending and descending; these are found in poetry and in music, and are identical in form and in meaning. Yet composers fail lamentably in adjusting them so as to secure artistic fitness.

In Dudley Buck's "Creole Lover's Song," we have:

> "Tell her I love her well
> And all that I bid thee tell,
> And fold her ever the nigher
> With the strength of my soul's desire—
> Wind, wind, of the Carib sea!"

The climax of passion is reached on "With the strength of my soul's desire." This is well marked, but "Wind, wind, of the Carib sea!" should have no ff. marks within a mile of it. Make a climax on these words if you choose, but another kind of climax, one of entreaty, appeal to the wind to bear your message. This requires strong stress, moderate or less, volume, and legato delivery, the whole thing ending p. or pp.

In "Sunset," by the same composer, poem by Sidney Lanier, we have an error in the marking of a climax, of a descending nature, where the climax in the words ascends.

> "O night divorce our sky and sun apart,
> But never our lips, our lips, our hands."

The poet's climax is of itself not good. Let us get at the idea of the whole poem. The day is dying, the sun and sea seem kissing as though loth to part. Night descends, parting sun and sea and sands, the stars are appealed to to come forth and comfort them. Then the thought comes to the lover: "What though night does divorce the sun and sky?" if he and his loved one are allowed to remain united, all is well, and so he prays fervently: "Divorce our sky and sun apart, (but) never, our lips, our hands"—("our hearts") is needed, or some more climacteric word than "hands." However, no such word is given, and we must content ourselves with the climax gained by "our lips, our hands." The composer makes up finely for this want of climax in the poem, by repeating: "Never, ah! never, ah! never, our lips, our lips, our hands, our lips, our hands," but attains his musical climax on the last used "ah! never," and so swiftly descends on the two remaining phrases, that the score closes with rall., p, and pp. markings. The ascending climax would be so much more appropriate! kept up to the very end, with

accel. and ff., and the last "our lips, our hands" should, note for note, be just an octave higher than it is written. The high note in the phrase will belong to the word "our." This is to be regretted, as the thought is rather in "lips and hands." To make amends for this undue emphasis given "our," substitute the word "hearts" for "hands," and you will get the natural climax, the one demanded by the poem. Now, we do not mean that any of these changes above indicated, are really to be made when singing this song; we advise you to try them simply as an experiment, to see what the poet and the composer could do conjointly if the climax of *ideas* were followed.

We cannot hope that all singers will agree with the criticisms made in this paper upon the markings of composers, or will be in accord with us where we suggest the use of certain elements of expression for a given phrase. The words may, in many cases, be conceived as containing a different spirit than the one we have found in them, but we have tried to illustrate a principle, and shall be content if our patient research and attempt at plain writing result in a closer study of the words of a song by an occasional singer or composer. We shall close by an extract from a paper on "Conducting," by Anton Seidl:

"The swimming of the Rhine daughters is carried out very well at most of the larger theaters; but the movement of the nixies do not illustrate the accompanying music. Frequently the fair one rises while a de-

scending violin passage is playing, and again to the music of hurried upward passages, she sinks gently to the bottom of the river. Neither is it a matter of indifference whether the movements of the Rhine daughters be fast or slow. At a majority of the theaters this is treated as a matter of no consequence, regardless of the fact that the public are utterly bewildered by such contradictions between what they see and what they hear."

How just this criticism is, as applied to stagecraft, scenic effects! Music made to be descriptive of the direction and rate of motion of spectacular action? Why, certainly. How much more essential then that music should be made to adapt itself to the spirit of a clearly defined poem!

CHAPTER XII.

REMEMBER that no less an authority than Victor Maurel "places genius above voice, and interpretation on a par with composition." Let the singer's aim then be to interpret, convey thought, not tone alone.

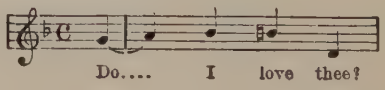
You begin by enunciating, clearly, unaffectedly. Unless the passage is emotional, enunciate only to be heard; if impassioned, more stress is to be given the enunciation. You next pronounce. Do this just as in speech, giving particular care to the exact sound of the vowel. Caution must be used not to give the close "e" sound which in our language terminates many vowel quantities. Sing "day," "dā," not "dā-ē"; sing "good-bye," "bī," not "bī-ē,"; but give short "i" its due value on compound sounds, as in "joy," "jō-i." Greater care still is needed in "hear," "year," and this whole class of words. There is only one book of which we know which gives due attention to such words. It is "Our Mother Tongue," by Theodore Mead. There you will find "dear" given with the following direction: "Almost two syllables." If this is so in speech, it is doubly so in song, where the vowels are greatly protracted; "dear" becomes "dē-ėr," the "ar" sound is

really "er." In singing these words the "ē" sound should be given the preference, keeping it pure until almost the moment for leaving the tone, when the "er" must glide into it with no apparent or abrupt change.

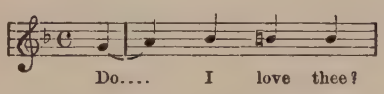
It is said of Signor Tamagno that he "enunciates every word as distinctly and correctly as if in spoken language. While listening to his singing, music seems the mode of expression most natural to humanity—so suited is the tone to the word." Let this be your high ideal.

Following the progressive steps employed in the art of elocution, we next begin to group words according to their relationship—this is phrasing. We quote: "A musical phrase is equivalent to a sentence in speech, conveying a complete idea to the mind of the listener." A little misleading—as the idea in a musical phrase need not necessarily be complete, it may be sustained—but the phrase must contain a clearly defined thought, though its action may be carried over. In other words, a musical phrase may, in song, correspond to a grammatical clause or phrase as well as to a complete sentence.

Next we employ emphasis: on the *sense* words; next inflections, these you must leave to the composer—and it is to his discredit that he disregards them so constantly.



is absurd; it makes a statement where a direct question is asked. "Oh, how I love thee" would fit this melody but to conserve the sense of "Do I love thee?" "Is that what you ask?" you must have

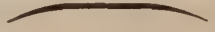


or, better still, give "thee" a higher note than "love"—*d* natural for example.

A direct question is one which may take for an answer "yes" or "no," as, "Are you going to New York?" An indirect question is one which may not be answered by "yes" or "no": "Are you going to New York or to Boston?"

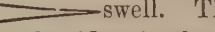
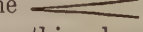
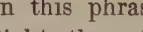
Enunciation, pronunciation, phrasing, emphasis and inflection, will give you the unemotional but *perfect grammatical* meaning of a song. We now apply the laws of emotional delivery. The first kind of delivery is the *science* of diction, and may be learned by any one; the second gives us the *art* of diction, and is mastered with varying success according to the temperament, vocal limitations, chances of experience or study, of each individual. The art of diction can be taught only by vocal example, not by a printed discourse. We can show a theory of it in printed words, and this is all that these papers have attempted.

When you begin to interpret expressively do not be

hindred in any way by the mysticism of musicians. Do not be told that your song is "like the evening song of some water sprite," for instance. Be careful not to take a phrase mark  for a legato character.

Now let us see how we are to study a song, phrase by phrase. Let us select "Thou Art Mine All," by Bradsky. We will presume that the music was written for the German text, so as to exonerate the composer, beforehand, of any errors in marks of expression.

"Thou art the pure and chaste moonlight," correctly marked, (acc. con delicat). The rest in the second bar, coming after the word "moonlight," is excellent, as it makes the musical and grammatical phrase fit, admirably, and makes the close of the sentence apparent.

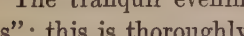
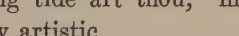
"That breaks through clouds at darkest night"—no expression marks given, but the musical phrase, ascending and descending in pitch, as it does, would seem to require the  swell. This is given as a musical law. Now, the idea is that of moonlight breaking through the darkness. This is the word picture—the corresponding tone picture is this the crescendo. The passage is not emotional, merely descriptive, so use the  very delicately; the  , if used on this phrase, would denote the decrease of the moonlight, the return to darkness, the moon retreating behind a cloud. To denote the joy-

ousness of this flood of moonlight the time of this phrase is slightly accelerated.

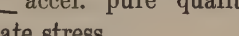
"Thou art the sun's most piercing ray," correctly marked. The rest in this bar, the sixth, is well placed.

"That wakes to life the flowers in May," the is here used wrongly. The should continue to the end of this line, as the sun "waking the flowers to life" is the *joy* of the idea. The word "May" is marked to be accented. This is ridiculous. The idea is of the sun's awakening the flowers—the time of year is of no importance; "June" would do just as well as "May," as far as the idea is concerned. It is difficult here to keep from giving the word "May" an undue value, as it is used not only to rhyme with "ray," but falls on the beat or time-accent in the bar. So do not accent "May" additionally.

"The tranquil evening tide art thou," marked "dolciss"; this is thoroughly artistic.

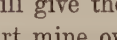
"That gently smooths the furrowed brow"—this is on an ascending and descending melody, but do not use the  but the  decres.; this will give the idea of soothing care away.

"The lightning's flash, from Heav'n thou art." The note sung to the word "flash" should be delivered staccato; it is not marked so.

"That lights the darkness of my heart," no marks used. Apply  accel. pure quality (joyousness), more than moderate stress.

For the second stanza we have:

"Yet by what name I thee may call." To begin with, this is not good English. For, the next line instead of saying "I do not know," says: "Thou art mine all." "Yet by what name may I call thee?" would make sense and would not need a completing line. However, we must deal with the words as we find them. "Yet" should have a slight pause after it—it refers to what has gone before. "Yet" means, that despite the fact that thou art to me as the chaste moonlight, or as the sunlight, etc., I (nevertheless), do not know what to call thee. The clear uttering of the "t" sound in "yet" will give the desired pause.

"Thou art mine own—thou art mine all" is well indicated. The use of  with "Thou art mine all" is doubtful.

"Oh take me to thine inmost heart!"—properly marked rit. and dolce.

"And never let me thence depart." This phrase is repeated three times in succession.

This repetition makes an ascending climax—and the music carries this out perfectly; but the idea seems to be lost, that the pleading of the lover is, "to be retained *forever* in his loved one's heart."

Read the words, "And never *let* me thence depart, and NEVER let me thence depart, and NEVER let me thence depart." We give the correct emphasis when the words are read. This is according to an elocutionary law. When a verbal clause is used *for the first time,* the verb takes the primary emphasis, as it is the *action*

which gives the chief idea. When it is used the second time, or any other time than the first, some modifying word must take the primary emphasis. So the first time we say "And never *let* me thence depart," but the second and third times "And NEVER let me thence depart."

What is done in the song?

We find "let" placed to be sung to a half note, and not content with this, it is marked with an accent. Notice too how in the word "depart," "de" and "part" are placed over notes of equal value, quarter notes. Now, any ordinary school rhetoric will tell you that in the ordinary pronunciation of an English word we dwell longer upon the accented syllable than upon one not accented; to quote: "The syllable becomes long by this detention of the voice upon it." How easy then to shorten the quarter note sung to "de" and dot the one sung to "part," this would give us de-part—and not dē-part. Here is a case where the dotting of a note, taking a great liberty with the composer's time, does not alter the character of his music. In the closing phrase "de" is put to a quarter note and "part" to a half note; this proportion is as it should be, whenever possible.

There are two easy ways of getting rid of the false value given to "let" in the repeated phrase. One way would be to transpose the text so as to make it read, "And let me never, thence depart," or, leaving it just as it is, and placing "never" so as to be sung

to three notes; this would require the shortening of the last note in the bar, and would also bring a part of the word "never" under the time-accent. So "never" would be properly emphasized and "let" would occupy its subordinate place.

We have used this song simply to illustrate the manner of studying the elocutionary part of vocal music; and should it be asked if all of this detail work be necessary for the interpretive study of a single ballad, the answer would be "yes, and much more than this is needed." The matter of stress, quality, or even the exact rendition of the marks we have given, as applicable to this song, cannot be taught except by vocal illustration.

We shall examine no other ballad as a whole, and shall consider that *all* has been said, when we claim that diction in vocal music is the one crying need of both the writers and interpreters of song.

CHAPTER XIII.

To summarize:

THE reading of literature without either getting or giving the *thought* would be so flagrant an absurdity that no audience would tolerate it. This applies, or should apply, to song with almost as much force.

We say "almost," for there is a small and special subdivision of the art of song where the thought is of little or no importance, notably in much of the coloratura work of high soprano voices where the intent is tone, flexibility, excution, pure and simple. This kind of song is not to be cheaply appraised, for it is beautiful, but the beauty is that of the flute or flageolet.

Likewise when song portrays a mood only, jollity, say, the words may have no greater burden to carry than the vapid repetition of "We dance and sing, la, la, la!" Here, too, the words may be slighted, are, perhaps, better slighted, but when song becomes ennobled by the union of thought and music, they are twin sisters and require alike, and equally, the attention and interpretive powers of the singer.

Dr. Wüllner's visit to America has done a great and much-needed service, in that it has called universal and

inquiring attention to text interpretation, particularly of ballad music.

Many of his auditors decried his tone as such; some disapproved of his treatment of special texts, but all agreed that he did interpret some *thought* in every line he delivered.

The result is that with what many musical critics call only a fair vocal equipment Dr. Wüllner's recital engagements met with an enthusiastic response and an appreciative popularity. This should be a word of cheer to all students of song, particularly to singers conscious of possessing only moderate vocal talents.

The correct intellectual and emotional delivery of a beautiful thought in song, with only a fair tone delivery, will impress, please, hold an audience more surely than will a better voice, where the thought is lacking or negatived by distorted interpretations.

Many vocal teachers concede the importance of the text and give this word of unwisdom to their pupils:

"Just read the words, and try to sing them as you would read them." This is not helpful instruction, for two reasons: First, no text can or should be sung exactly as it should be read. Music has imperative demands of its own, and they cannot be ignored at the dictate of words; the singer's diction cannot be quite the same as the speaker's or reader's.

Song protracts the vowel sounds of words purely for tone effects, having no reference to the meaning. This is legitimate. It is unavoidable in music that the

"beat," or musical accent, should frequently fall upon unimportant words or syllables, if spoken. And so through a long list of differentiations of song and speech. The second and better reason why this advice is not efficacious is that if most students should sing a text as they read it, it would be but a poor effort.

Whence does this idea proceed that anybody can read?

It is about time that we recognize the futility of this supposition.

If a text is to be sung just as read, as approximately as music will permit, it were well to consider some of the laws which apply to the art of reading. Some of the laws cannot always be employed in song, notably the rhetorical pause and the inflections. In speech the thought is "grouped" by the rhetorical pause, often cutting up a single declarative sentence into a dozen or more "divisions." This in song would break the phrasing or continuity of tone with anything but a pleasing musical effect.

So with the inflections—the word itself implies the departure from some selected pitch, as chosen by the composer, and such a usage cannot be countenanced.

However, there are so many laws which control good utterance in the art of reading which can and should apply to the art of song, that we shall now attempt to do some constructive teaching.

First, as to Definitions: ENUNCIATION means giving correct "values" to every sound in a word; and

by values is meant both quality and quantity. Thus enunciation must be understood as meaning something more than mere clearness of utterance. Every sound in a word may be clearly delivered and yet the enunciation be radically incorrect. Quality means the inherent sound represented by the individual letter, and the quantity means the duration of that sound, thus some elongate these quantities into something like this: 'It's a f i i i ne Daaay to- d aaa y," producing a most distressing drawl, while others clip their vowel quantities to such an extent that the result to the ear would correspond to "It's a F i N E D a Y to- DaY," to the eye.

The word ARTICULATION had best be limited to apply to the jointing and disjointing of the sounds in speech, separating syllable from syllable and word from word; whereas ENUNCIATION deals with the said sounds individually, hence before either reading or singing a language, a table of its phonetics must be mastered. The following is offered as a careful analysis of the sounds of English speech:

SOUNDS OF ENGLISH SPEECH:

Vowels (Shaped Tone)	Semi-Vowels (Shaped Tone & Breath)	Consonants (Shaped Breath)
1—a as in fate	b	f
2—a " " fat	d	h
3—a " " fast	g	k
4—a " " far	l	p
5—a " " fair	m	s
6—a " " fall	n	t
7—a " " friar	ng	th
8—e " " feel	r	w (in "wh")
9—e " " fed	v	
10—i " " find	w	
11—i " " fin	y	
12—o " " fold	z	
13—oo" " fool	th	
14—u " " full		
15—u " " fun		
16—u " " fur		

Combinations.

u=y+oo	ch=tsh (incomplete t)
oi=6+11	j=dzh
ou—(or ow)=4+13	q=kw
x=ks or gz or z	

No apology is offered for presenting this simplified Table of English Phonetics; on the contrary we claim for it that it will bear scientific investigation and do

away with much of the difficulty experienced in comprehending and uttering English speech. For centuries we have taught that the English language has five (5) vowels, when the fact is we have sixteen (16) vowel sounds, distinct one from the other, having little or no relationship. We should teach our children in the schools that we have five characters to represent these sixteen vowel sounds—quite a different thing from the statement that we have but five vowel qualities. It will be noticed that we call vowels "Shaped Tone"; this is a literal fact, for in good vowel utterance no breath is audible or perceptible in any way. The definition of a good tone is "one in which all the breath is vocalized." There are several tests of this purity of tone. We all know that nothing records the existence of a draught or breath so quickly as does a flame. Sing a tone with the candle or burning match held close to the lips, and if the tone is a perfect one, the flame will continue to burn perpendicularly, indicating that no breath is fanning it.

Another test would be to hold a mirror close to the lips while emitting tone. Here, if the tone is good, no moisture would deposit itself upon the glass. What has become of the breath? Vocalized, we say; but how does that explain the absence of breath, as shown by these tests? Let the scientists answer. All that we are interested in is to show that a tone giving no evidence of escaping breath is a good tone. Out of this good tone we mould the differing shapes, giving the different

vowel qualities to the vowels in human speech. So, when we say vowels are "shaped tone," we make an assertion which is demonstrable. Of course, the shaping must be in accordance with the language we are at the moment using.

Referring to the right hand column of our Table, we find the word "Consonants;" this is a poor word to describe the sounds meant thereby, for the dictionaries say "consonants are ordinarily sounded only in connection with a vowel, hence the name." So the word "consonant" means "sounded with," and although this is true when the sounds are used in the formation of words, these characters have a sound of themselves, without the aid of any vocality. In using the "Name sound" of any of them we do employ vowel utterance, as "ess," when we speak of the character; "tee" when we speak of the letter by name, but a moment's experiment will show the merest tyro that the sounds of each and all of these characters are properly produced without the least vocalization; in fact, the larynx is in no way employed in their production, hence, despite the contradictory term "consonants," you must realize that the consonants are "shaped breath," as indicated in the Table.

In the middle column, "Semi-Vowels," it is stated that the characters indicated represent the sounds of the language, containing both shaped audible-breath, and shaped tone. "Sound" is an inclusive term, implying anything to which the ear is sensible, so all

"tone" is sound, but all sound is not tone. And what is tone? A sound which has resonance; and resonance means re-sounding—or, if you choose, continued vibration. A language is considered beautiful (musical) in proportion to the prevalence of its vowel quantities, so our analysis shows that the so-called consonantal sounds having only audible breath and no tone in them, being rather interrupters of tone, are only seven in number. Sixteen (16) beautiful vowels—which to be properly uttered must be vibrant with musical tone—and English not a singable language! This analysis proves conclusively that the great majority of its phonetic elements consist in whole or in part of tone.

For many years the author of this volume has been called upon to teach the English tongue to foreigners of a great many nationalities, and, as was to be expected, the greatest difficulty to overcome has always been to teach the untruth in the statement that we employ five vowels only, and to substitute for this false statement the sixteen vowel tones, as found in the Table. The second difficulty has been to do away with the confusion resulting from the use of our ponderous and puzzling diacritical markings, as follows;

DIACRITICAL MARKS.

Diacritical marks are the characters used to designate the various sounds of vowels and consonants.

Vowel Marks.	*Consonant Marks.*
— macron	— bar
⏑ breve	¸ cedilla
.. diæresis	. semidiæresis
. semidiæresis	⊥ suspended bar
~ tilde	(brace
∧ caret	
⊥ dotted bar.	

Not only are these markings confusing of themselves if employed by one lexicographer, but when the mind is doubly confounded by finding differing systems in different dictionaries the case seems almost hopeless. To find the mark (⏑) placed alike over a, e, i, o, oo, u, y, and other vowel markings thus repeated, is to make our tongue seem to have no less than 34 vowel qualities by some authorities, and 37 by others! Even to the native born this is "confusion worse confounded." The method, as indicated in the Table, and which has been found most efficacious, is to discard all of these diacritical marks, and to employ an invariable numeral to indicate an invariable vowel sound, irrespective of the combination of letters presented to the eye. This allusion to spelling leads us at once to say that although we have a well-established analogy in the spelling of

the English tongue, the fact remains that with our "exceptions" it seems at times as if we could indicate any one of our vowel qualities by the employment of any other of the vowel characters as a substitute for its own. Yet investigation into the laws underlying Oral English will show that there is a great principle (custom, if you will) underlying the whole and governing even the so-called "exceptions"; for instance, it is against the usage of English speaking peoples to utter two vowels in one syllable, so when words (most frequently of foreign extraction) have crept into the tongue retaining more or less of their spelling forms, we pronounce one vowel only in a syllable and leave the other one mute. A recognition of this fact will at once do away with the confusion occasioned through the eye at the sight of two or more vowels placed together in one syllable. Foreigners find here one of the greatest stumbling blocks in acquiring our speech.

A diphthong is defined as "a coalition or union of two vowels pronounced in one syllable; in uttering a diphthong both vowels are pronounced; the sound is not simple, but the two sounds are so blended as to be considered as forming one syllable." If this be true, we have no diphthongs in the English language, with the possible exceptions of oi, ou (or ow), and even these disappear, because no stretch of the imagination can conceive of their being sounded with one impulse. This is true even in speech, while in song it is doubly apparent, owing to the proper proportion of the first vowel

quality and the slight, but audible, annexing of the second vowel quality. It is true that in this combination of vowels *ei* (as in sleigh), or *ey* (in they) the vowels together may be considered diphthongal, because in combination they are sounded like the simple vowel *a* (No. 1)—a sound not pertaining to either of them singly; but this class of words is so small as to be almost negligible and may easily be acquired by tabulating a list of them. One feels almost inclined to call this combination an exception to the rulings of English usage. Historically we are told that in Shakespeare's time this character *e* was pronounced with this letter "a" quality, as to-day we have "belave" for believe, among the Irish peasantry. If so, these words employing "ei" (for *a*) are remnants of this early English usage; thus at once we rid the tongue of the great burden of diphthongal qualities, by showing that there are none:

Examples—

"people" is pe-ple (the *o* is silent)
"great" becomes grate
"gauge" becomes gage
"receive" becomes receve
"sleight" becomes slight,

illustrations sufficient to show the process of dropping one vowel.

The uneducated are really following this Anglo-Saxon impulse when they say "ile" for "oil," "brile" for "broil," and, strange to say, this has become legiti-

mate for elegant speech in the word "roil," which is invariably called "rile." One can see at a glance how simple the method is in teaching a foreigner English speech to run a pen through vowels which are not to be sounded, and to put a numeral from the Table we employ, over the vowel left in each syllable after this elimination. In the word "again"—where it is called "agen," which is the best American usage, we would seem to have a diphthong, but there is no authority for pronouncing "ai" short "e" (No. 9), so we have to admit that such pronunciations are distortions. We do not suggest "again" (No. 1), as usage here is otherwise, but we want to show that "agen" is not according to analogy of the tongue, and even in this country we sing "again" properly when used in rhymed verse rhyming with pain, stain, etc.

The consonants seldom give trouble to aliens, with the exception of the "ths" and the English "R," so many continental peoples not employing the first sounds at all, and most of them using the "R" made at the base of the tongue.

Discarding diacritical marks, as you have seen, we use the numerals to indicate the vowels, but instead of using any kind of symbols to indicate correct utterance of the consonantal sounds, it is best to show the student what each consonant should be in a particular case, by substituting another consonant or combination of consonants which will correctly convey the exact sound, as

"ph" equals "f",
"gh" in "laugh" equals "f",
"ch" in church equals "tsh," etc.

We have two distinct "r's" in English—one trilled, or rolled; the other simple "r," made with one impact of the tongue against the upper hard palate; the first is exactly like the second only the "rolling" means a repetition. A peculiar thing in English, not sufficiently dealt with in either our song or speech, is that often one sound is found to serve two offices in the same word. For instance—"hunger," here the "ng" is used as a semi-vowel; the "g" dividing itself into two parts, giving the "ng" sound in conjunction with the "n," but starting the next syllable "ger" with a hard "g." Like wise in "royal" the "y" serves as a vowel quality at the end of the first syllable, but also starts the second syllable with its consonantal quality, giving roy-yal

The "h" sound is not necessarily a tone interrupter, for it can be aspirated not only at the beginning but throughout the delivery of a tone; this leaves our language with only six consonants (toneless). In opposition to much authority we state that "wh" is not "hw," but a combination of "wh" in the sequence indicated. Test this by inserting an almost imperceptible vowel quality between them, as "We-hen"—then try "he-wen." The first will glide into a proper "when."

This "w" in the combination "wh" is not the semi-vowel as in "we," but is toneless and must be classed as a pure consonant.

Some attention is needed in the matter of closeness of combination of the consonants; "tl" in "Atlas" is quite different from the "t" and "l" in the expression "at last."

There should be no difficulty experienced in determining where a final "s" becomes z; when preceded by a vowel or semi-vowel the tone runs into it and makes it z: "plays," "sings," "ribs," etc. There are only a few exceptions.

The sixteen vowels must be taught by oral illustration, as we can neither picture them, nor diagram them, nor indicate by any kind of marking. The semi-vowels are easily acquired, being approximately alike in all languages, but even good speakers are apt to give the vocalization in them only secondary attention. The musical quality of most speaking voices is immediately improved by according more of this tone value to this class of sounds. Of course a table of the Phonetics of any speech must contain elemental sounds only and no combinations. This is claimed for the Table here presented. It is to be noted that there is no so-called short "o" in the Table. In neither American nor British English is this a fundamental sound. In America it is the sound of "a" in "far" (No. 4) produced staccato, and in British English the sound of "a" in "fall" (No. 6) produced staccato, but not to the degree of this sound in American English:

Examples—

(4) (4)
American usage, "I have not got"
(6) (6)
British usage, "I have not got"

The test of a vowel quality is to elongate it with a singing tone, and by this protraction to catch its inherent sound. With American usage in mind sing—

"I will arise and go to my Father."

Note the sound (4) in "Father."
Then sing—

"I have lost my watch fob"

and note the same sound (4) in "fob."

We do not presume to dictate what your usage shall be in this matter of the short "o." Personally, we prefer the distinctly American, but among elegant speakers the use of such works as "oft," "soft," "not," etc., get a sound between the two, which is very effective. All this is said to show that we may eliminate the short "o" from our Table of Phonetics. Likewise notice that there is no so-called "long u" in the Table; this sound is clearly a combination and is best indicated by the picture "y-oo" and not "e-oo," as found in many lexicons. You may employ these two sounds in as quick succession as you please, and will approximate the long "u" but it is never really attained without the emphatic

insertion of the semi-vowel "y," as in the word "year," preceding the "oo." Say aloud the personal pronouns I, thou, he, you, and follow it immediately with the oral giving of "r," "s," "t," "u," and you will find the sound "long u" is the same as the vowel sound "y-o-u," so if you would employ this rich tone in your speech or song (and American speech needs nothing more) this word sound "y-o-u" must be employed. This "you" is often the backbone of a word. You would laugh to hear someone say "I shall play some *moo-sic* for you," and yet "moosic" is no more offensive or "spineless" than is "dook," "institoot," "gratitood," etc.

It is also to be noted that there is no "y" to be found in the vowel column. "Y" is never a distinct vowel—simply interchangeable with "i"—indeed is another form of writing "i." Its three sounds are—

"my" (No. 10)
"syntax" (No. 11)
"myrrh" (No. 16).

Some dictionaries indicate the final "y" as in the adverbs, as being some form of "e," this is a woeful wrong done the tongue and distorts such words as "army" into "armee," "navy" into "navee," which is often carried into the plurals and gives us "armees," "navees." Webster gives us as corresponding terms the "i" in "ill" and "y" in "pity," being both No. 11 in our Table. The singer should so use it except in cases where poet's license makes it rhyme with long "e" (8), as—

"I shall love thee, love thee
For all eternity." (e, 8)

Just one word as to the alphabetical or long "i" (No. 10). The philologists still insist upon asserting that "i" (No. 10) is only "ah" (4), closing on an "e" (8) as a "vanish." Did we believe this we should not have inserted this phonetic No. 10 in our Table, rather would we have put it down as a combination, but we have decided that just as "e oo" (8+13), no matter how rapidly said, will only approximate, never quite give "y oo," so "ah" (4) + (8) can never quite give the "i." Any singer may test this by singing,

"Good-bye, Sweet Day."

Dwell upon the syllable "bye," and notice how distinct from "ah" (4) the opening is. The word "vanish" of itself as applied to phonetics, could fittingly call forth a volume of discussion. Let it be understood at once that these "vanishes" being the sounds unavoidably given by "closing" while in the act of vocal delivery, are not inherent parts of the vowel qualities, but rather common to all speech, through the "sagging" of the force—inevitable in leaving the vowel attack. Thus "a" (1) has the "vanish," "ee" (8) as we depart from it; "i" (10) likewise has the "vanish" "ee" (8), and long "o" (12) weakens into "oo" (13), but the singer must give them only such scant attention as will make the word that is sung sound like the same word when nor-

mally spoken, and in no case must the singer allow the "vanish" to be prominent. There are cases where the vanish, even in speech, is lacking in the utterance of vowel qualities which ordinarily contain it, as in the word "aerial," One of the great difficulties in speech and song is the degree of distinctness with which the vowels are to be given in unaccented syllables: The "a" in "senate" is distinct "a" (No. 1.) when spoken, but is only accorded one-half or less value, because of its unaccented position. To clearly have this syllable "ate," when spoken would be inelegant, but sung to a note more or less sustained, the long "a" (No. 1) would perforce have more distinctness and hence a greater "a" (No. 1) value; and so with other vowels accorded only a part value when spoken but restored to full value when sung. This is largely a matter of taste or judgment.

We might rid our Table of the "ai" sound in "fair" (No. 5), were it possible to get all students to see that the "attack" on it is the "a" in "fat" (No. 2), and the "close" the unavoidable sound which the final letter "r" always steals for itself from the vowel preceding it, or the vowel following it.

"More" really equals mo-er, so closely tied as to sound like one syllable.

So in "air," "fair," "there," etc., but this has created such difficulties that it seems best to teach it as a phonetic element.

It will be noticed that no distinction is made between the vowel qualities in "fir" and "fur." Those who

choose to may make the former a little more "initial," that is, form it on the lips and teeth; but the "u" in "fur" being "richer," the singer would always use it.

Just as the test of a vowel is to sing it, so the test of the "combinations" is to drop one of the sounds and test what is left—thus "ng," by this test, is found not to be a combination at all. Dropping the "n" you will not find the "g" sound remaining; dropping the "g" you surely will not have the "n" left. The foreigner seeing the letters in combination, either says—

"I sing you a song" (hard "g")

or

"I sinj you a sonj,"

whereas neither is correct. So "ng" must go in a table of English sounds as an element and not as a combination. The same obtains in the case of the two "ths;" in neither case is the "t" a "t," in position of vocal organs or in sound.

As for combinations—

"oi" is only 6+11, closely slurred together, and "ou" (or ow) 4+13, still more closely tied together, "ch" is a very close combination of "t-sh"; that is the "ch" in such words as "church";

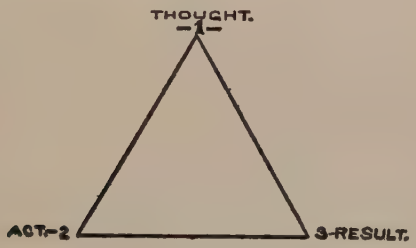
"j" is clearly "d-zh" and "x," "ks," as in "luxury," or "gz," as in "exactly."

With a language's phonetics carefully mastered, its combinations become easily pronounceable. We have in-

dicated the elements of English speech with reference only to their "composition" as being made of tone or audible breath, or the combination of the two, paying no attention whatsoever to their classification as "labials," "dentals," etc. This is intentional, as it is the author's firm conviction, born of long experience, that the vocal and speech functions should be taught and acquired with as much synthesis as possible.

In malformations or derangements of the vocal apparatus, producing lisping, stammering, etc., where corrective work is demanded, in rare cases some help may be given by calling conscious attention to the proper positions of the vocal organs; this is also true where a foreigner forms a sound in some way alien to English speech, but in all cases vocal utterance, so far as muscular movement is concerned, should be made sub-conscious or semi-conscious as quickly as possible. Physiological training for either singing or speech is to be discountenanced, except in the rare cases mentioned above. To the author the anatomical training in song has always seemed not only not efficacious but positively deleterious, and much of this injurious method comes from a wrong classification of the vocal muscles. The body is said to contain three kinds of muscles—voluntary, involuntary and "mixed." Voluntary muscles are those over which we have full and conscious control, involuntary those over which we have no voluntary control, and the "mixed" those which are sometimes voluntary and sometimes involuntary. A clear test then of a voluntary muscle is

"can it be moved simply for the sake of that movement, performing no other function than just moving?" By this test, the vocal muscles, which stretch or relax the "vocal lips" to produce high or low pitch of tone, would seem to be not voluntary, because we cannot stretch or relax them by thinking of stretching or relaxing them. This function of stretching or relaxing is performed by thinking of the pitch desired; all of which means that the vocal muscles are voluntary muscles (indirectly controlled). A correct picture of this may be indicated by this triangle



In ordinary voluntary muscles the process is 1—2—3; in vocal muscles 1—3—2; therefore, to make a student think of the "vocal lips," "cords" or "bands"; to consider "glottis," "epiglottis," "thorax," "larynx," and all the rest of it, is to at once produce constriction. Have you ever reflected that to restore any bodily function which through long usage has become sub-conscious to a plane of full consciousness is to impede action, to produce constraint; to run and count the steps while run-

ning retards the movement, and to go further back still and to direct the runner "to be sure and pull a certain muscle in the "foot" or "big toe" before lifting the foot, would leave him a fixture; yet this could be done in the case of the walking muscles, because they are all voluntary, directly controlled, but to use any of these processes in the training of the speaking or singing voice is against the law of nature, as here the muscles are voluntary, *indirectly controlled,* as has been said. Pitch of voice then is attained by *thinking* the pitch, and being attained, three things are essential to good tone production:

Correct application of breath,
Tone placing,
Tone shaping.

This treatise is not intended to impart a vocal method; indeed, no method is possible on the printed page; song must be taught by example as well as by direction; rather are we attempting to deal with the laws of interpretation, but we cannot resist giving these few common-sense hints. For instance: In the matter of breath, when all is said and done, only two things can be done with the breath, i. e., inhale it and exhale it; and any exercises which will help to give you conscious control of this inhalation and exhalation are advisable.

This is a suggestion.

Count four, inhaling through parted lips, allowing the diaphragm region to extend.

Count four, neither inhaling nor exhaling.

Count four, inhaling and allowing chest to lift. The chest being thus inflated, exhale and inhale alternatively, at waist only, counting four to each. Repeat several times, being sure to keep chest inflated. After one final exhalation, blow from the lips to test how much breath is left in the upper chambers of the lungs.

For life purposes we breathe through the nostrils, but in speaking and singing with the lips lightly parted. Having acquired this rhythmical control, counting four during inhaling and exhaling, change the count to five, six, etc., else the student may get into the habit of depending for breath invariably on the fourth count. Having gained breath control, one exercise will accomplish both tone placing and the correct application of this breath; that is, the directing of the tone into the resonance cavities, by a mental process, would at the same time serve to keep the breath from having too great a pressure which would misplace the tone.

As to tone placing; that is the best tone which at one and the same time has the greatest possible amount of resonance in it from all the resonance cavities. Tone resonance has its counter part in the reflection of light. A very feeble candle flame is made brilliant and concentrated by being properly focused and reflected from a concave polished surface placed behind it; likewise tone placing has this exact significance. As the tone reflectors cannot be moved, the mental voltage must "place" the tone in the reflectors (resonance chambers). Just as the light is thrown outwardly from the reflector

first having gone backward to the reflecting surface, so in tone placing, "bringing that tone forward," so often heard in our vocal studios—is ruinous in vocalization, unless the tone, before being brought forward, has been directed backward with sufficient force to "awaken" the resonance chambers. Thus when the tone is projected and brought forward it is reinforced by the aroused vibrating cavities. These are hints, the effectiveness of which when followed, can be shown only by vocal illustration.

Tone shaping (vowel formation) is a literal thing, as much so as shaping a pellet of clay; the same clay can form a cube one moment and a globe the next. So, a tone may be formed into an "a" sound one second and be made to change to another the next. Even here the mental rather than the physical process is to be concentrated upon—certainly tried before the other method is brought into play.

We have said that all vocal art should be imparted in as synthetical a way as possible. With this thought in mind, it is better to sing or speak for a teacher with no visible or audible effort in producing certain sounds, and leave the instructor to indicate the corrections. To leave what is good alone, and to change what is bad to better. In cases where vowel utterance in song is particularly inexact, a "transmutation" exercise may be helpful; that is, to drop all the consonants from the words, and to practically sing on the vowel qualities only. For instance, in the line—

"The sweetest flower that blows"

sing the vowels as follows:

e—7, ee—8, e—9, ow—4+13, 7,
a—2, o—12.

If the consonants give trouble in singing, it may be well to sing the vowels, putting on the proper consonantal sound, first the initial consonants, and in another exercise the final consonants, then lastly, the words *as a whole.*

CHAPTER XIV.

HAVING learned the phonetics of the English language, we must master their correct usage, singly, and in combination. But this must be done first in speech.

How can people who, in speaking, say "cheapist" for "cheapest," "jever" for "did you ever," "I haf to" for "I have to," "heair" for "hair," "angil" for "angel" and invariably use a flat sound of "a" in such words as "sad," "bad," "glad," "gland," so flatly that the "a" is a sound which has no place in a table of English phonetics, be expected to use a more correct system of enunciation in singing? How can the person who says "motch" for "much," sing the latter?

Is it not unavoidable, this incorporating our *phonetics used in daily speech into song?* It would seem, then, self-evident, that the corrective work must be begun in the speaking and reading of words; and the *singing* of English will take care of itself, with some slight exceptions.

For suppose we have acquired perfect English phonation and enunciation; we are just on the threshold of "Diction for Singers;" for whether you are ready to admit or not, the whole art of reading (and it is an art)

must be allowed to be included in a singer's diction. You want it to mean correct phonetics and articulation only? But that is impossible, for the "meanings" change the sounds.

"It is the thing"—"the" here is pronounced "the" (e obscure) No. 7. "It is *the* thing." "The" here is "thee." No. 8.

"My hat"—"my" with long i (obscured); "my mother"—"my" with long i sound.

No. 10 in both cases, but very much more prominent in the second than in the first.

Never, in either song or speech should the "y" in "my" be given any other sound than No. 10; but there are several degrees of distinctness with which it may be properly given.

"Me kingdom for a horse!" is a barbarism. So would be "my" No. 9 or No. 16.

One could with profit ponder upon these details of correct oral English through the pages of a volume much larger than this, but we must now consider the fundamental laws of the Art of Reading, and see where we can incorporate them into the Art of Song.

Pronunciation is a step upward from enunciation, and implies the giving of correct "values" (quality and quantity) to words as a whole. The authority is, any standard dictionary, and, better still, *usage,* for in reading or singing a dialect (Scotch, Irish, Negro, etc.) usage is the only guidance.

Next in order comes Emphasis, the most important

element of speech in the conveying of thought. For no matter with what poor tone or mispronunciation a sentence be uttered, if the words are given each its relative importance, the thought will be transferred. To emphasize means "to make prominent."

Do you know the laws of emphasis? They are very simple and yet founded upon common sense. A brief consideration of them will make us obey them.

FIRST—EMPHASIZE *THOUGHTS* AND NOT *WORDS.*

This may seem a mere paradox, or at best a quibble, but it is neither. You may ask: "How can you emphasize a thought and not emphasize a word?" Easily enough. Suppose you misunderstood me and should ask: "Did you say it was a decent song?" My reply might be: "No, I said it was a most *in*decent song." Here my whole emphasis would be upon the syllable "in," because it contained the thought of *"not."* Yet it is not a word, only a syllable.

Often the emphasis thus falls upon the part of a word (containing the thought) and more frequently upon some word which at first glance seems of only slight importance. "I didn't ask you for roses, but for *a* rose." Or—

"No offerings of my own I have
Nor works my faith to prove
I can but give the gifts He gave
And plead his love *for* love."

Here the poet's rhythm demands "and plead his love for love," but if you wish to bring out the idea of "in exchange for," the "for" must take the primary emphasis.

SECOND—EMPHASIZE ALL CONTRASTED THOUGHTS.

"*This* wall is *white; that* wall is *black.*" Here "this" is in direct contrast with "that," "white" with "black."

Indeed, contrast is the cause of all emphasis. To emphasize a thought is to place it in antithesis to its opposite.

"Are you going up town today?" To emphasize "are" makes your query mean "are you or are you not." To emphasize "you" means "are you, or is some one else going?" Emphasize "up" and you clearly mean "are you going up" instead of "down" town. And so throughout the sentence. Every change of emphasis gives a change in thought.

And this implies that every sentence *has as many meanings as there are words in it multiplied by three, and then three more.*

So much as to the importance of emphasis. Considering "today" as one word, the sentence used has six words in it, and is therefore possessed of *twenty-one* possible meanings. With each change of emphasis a new thought is given, this gives six, but each of these is susceptible of being given on the "thought plane," on the "unhappy emotional plane," and on the "happy

emotional plane," giving, in the one case, the emotional value "I am sorry you are going," on the other, "I am glad you are going." As to the three additional meanings, these are given by uttering the thought *as a whole* (with no differentiating emphasis) first on the "thought plane," then on each of the "emotional planes" in turn.

THIRD—EMPHASIZE THE NEW THOUGHT, EXCEPT IN THE RARE CASES WHERE REPETITION IS INTENTIONAL.

This should be obvious, but evidently is not. Let us consider an ordinary conversation and see how naturally we change the emphasis to the *new thought*:

"Did you ever write *poetry?*"
"Yes, I *used* to write poetry."
"Was it *good* poetry?"
"*I thought* so," etc.

The same thought is often repeated intentionally and with meaning, and should then receive reiterated emphasis. Macbeth, just before the murder of Duncan, ruminates upon the chance of punishment for his contemplated crime, "*here.*"

> "That but this blow might be
> The be-all and end-all *here,*
> But *here,* upon this blank and shoal of time,
> . . . . But in these cases
> We still have judgment *here.*"

If the word "here" were used a dozen times it would take the principal emphasis, in each and all cases.

FOURTH—EMPHASIZE ALL THOUGHTS EXPRESSED WHICH ARE CONTRASTED WITH THOUGHTS UNEXPRESSED.

This may be called anticipatory emphasis, and is the rarest to hear correctly used by either reader or singer. When correctly employed the deepest meanings in life and literature are brought to the surface. "They laugh by day! *They* sleep by night!" By emphasizing "they" in each case the thought is brought out that "*I* (the speaker) do *not* laugh by day or sleep by night." Whereas if you emphasize "laugh" or "sleep" you utter the merest commonplaces, and give no meaning, other than a grammatical one, to your text.

Another example of the fine employment of this anticipatory emphasis is in this line from Mrs. Browning's "Sleep:"

> "Aye, men *may* wonder when they scan
> A living, thinking, feeling man,
> Confirmed in such a rest to keep."

The little auxiliary verb "may" takes the emphasis and contrasts it with "do"—understood, not expressed.

FIFTH—EMPHASIZE ALL THOUGHTS UNUSUALLY USED.

"I think their happy smile is *heard!*" This is from the same poem as the last quotation, Mrs. Browning's

"Sleep," and describes the happiness of the angels over the death of a mortal. To speak of "hearing" a smile is ridiculous, but to be conscious that the thought is used with extravagance and to give it a hyperbolic emphasis interprets the unusual thought and makes it beautiful and clear.

Try these five laws of emphasis—there are no others—and see what they will do for your reading.

We must next consider the modes of Emphasis.

FIRST—BY ELEVATION IN PITCH.

This is seldom recognized even by good speakers and readers: for, upon asking them what is the simplest and most ordinary way of employing emphasis, the reply quite invariably given is "To make the emphatic word louder" (volume).

This is not so in polite usage. Take the sentence we used above, "Are you going," etc., and quietly emphasize each word in turn and you will find it is done by a slight lifting of the voice in pitch.

The singer cannot pay any heed to this mode of emphasis—the composer, sometimes, can.

SECOND—BY VOLUME—(louder or softer tone). Both singer and composer may employ this law.

THIRD—BY STRESS. (Harder or softer pressure). Principally at the dictates of the singer.

FOURTH—BY PAUSE—Before a thought-word, after a thought-word, or both before and after.

This may be employed best by the composer,

FIFTH—BY QUALITY OF TONE. Best left to the singer.

SIXTH—BY PROTRACTION OF THE VOWEL QUANTITY.

A child says "There's a g-r-e-a-t big black b-e-a-r down the street." This expansion of the vowel quantity gives fine pictorial effect—as, "The walls are st-e-e-e-p." The composer must avail himself of this mode of emphasis, but the singer may take liberties in its use.

SEVENTH—BY ANY TWO OR MORE OF THE ABOVE IN COMBINATION. To be used by both singer and composer.

CHAPTER XV.

EVERY element of the science and of the art of elocution will of course be required to read any selection, but the attempt will be made to call special attention to the change of emphasis demanded in the reading of "The Sleep."

"Of all the thoughts of God that are
Borne inward unto souls afar,
Along the Psalmist's music deep,
Now tell me if that any is
For gift or grace surpassing this—
'He giveth His beloved sleep?'"

To find out just where the emphasis belongs, put the meaning of this stanza into prose, using the fewest possible words: "Does any thought surpass this?"

Here is quite a condensation! Yes, but it is by this process alone that we arrive at correct interpretation. With the idea of this simple question in mind, we now go back to read the lines as the poet wrote them, determining that despite all the beauty of diction, the figures of speech, the meter and the rhyme, this plain question shall stand out: "Does any thought surpass

this?" "All" requires a slight emphasis only; give it by elevation of pitch and by protraction of the sound of the word; this will suggest that the thoughts of God are manifold.

"Of God" is explanatory of the word "thoughts" and must therefore not be too prominent.

Be careful to pronounce "God" as a perfect rhyme to "sod," "plod," etc., and not "Gawd," as is so often heard. Some object to the proper pronounciation of "God," contending that so uttered it sounds like a "swear word." This is true if the "g" is too hard in sound and the vowel too quickly given.

The word "are" in the first line deserves a moment's attention.

"Are borne" is the verb proper, "are" being but auxiliary; "borne" is the thought-word; nevertheless, give "are" a slight emphasis by protraction of sound to bring out the poet's rhyme with "afar" in the next line. Do not separate "are" and "borne."

"That are borne inward unto souls afar" is a phrase modifying the word "thoughts" and hence must be brought out as slightly parenthetical.

"Along the Psalmist's music deep," in turn, is but explanatory of the verb "borne" and must be parenthetical to that.

"Now tell me," here emphasize "tell" by both pitch and stress. The first because it is the thought-word, the second because the stress will suggest eagerness, earnestness in the inquiry: "Now TELL me."

"Any" requires very particular emphasis; make the word mean "of all the thoughts *in the world* is there ANY so precious as this?"

"Gift" and "grace," ordinary emphasis, because of their grammatical importance, with a little additional emphasis to picture the beauty of the idea they convey.

"This" strongly brought out, for it stands for the whole thought which the next line sets forth: "He giveth His beloved sleep."

This last line of the stanza must be brought out as if it *were one word.* As a whole it is the "thought of God which is surpassing for gift and grace." The differentiating emphasis is to be used on this line in other stanzas.

As to inflection, keep the voice well sustained at the end of each line until the word "sleep," for the thought is sustained until that point.

This may seem like too minute attention to devote to a simple grammatical question, yet this painstaking is only a beginning, and there are just nine other elements of the art of elocution to be dealt with in reading this or any other passage taken from literature. Take courage, however, for if the principles of interpretation are learned for one passage, stanza or line, they will be found of universal application.

Just one thought in passing, and we shall take up the second stanza; be sure to read *always* and *everything* with this purpose ever in view, to make the thought ***subjective.*** Often the thought is so clearly

objective that the above principle cannot be obeyed, but strive to follow this rule. Say this poem of Mrs. Browning's as if it came from your heart, as if the thought were your own; show a personal appreciation of every word in it; seem to *experience* the blessedness of "the sleep," not because it is for humanity, but because it is for *you*; be heart-tired when you describe how "men toil and reap," not because "men" do, but because *you* do, and lastly rejoice with a personal joy that "He giveth His *beloved* sleep" because *you* are "His beloved!"

"What would we give to our beloved?
The hero's heart to be unmoved,
The poet's star-tun'd harp to sweep,
The patriot's voice to teach and rouse,
The monarch's crown to light the brows?
'He giveth His beloved sleep.'"

"Our," requires the strongest emphasis in the line, but "we" is not to be slighted. Note how emphasis contrasts the thought of a word, not only with all other thoughts, but places it in direct antithesis with some *one* thought. "*Our* beloved," contrasted with "*His* beloved," is the thought intended.

"Beloved," in the first line of this stanza, is a two-syllable word, not belovèd as in other places in the poem. (By the way, say "belovèd," not "belovid.")

The next four lines are all direct questions, and

should be given with the rising inflection and the emphasis demanded by their grammatical construction.

In the last line give the greatest emphasis to *His,* as the contrast is between *"Our* beloved" and *"His* beloved."

"What do we give to our beloved?
A little faith all undisproved,
A little dust to overweep,
And bitter memories to make
The whole earth blasted for our sake;
'He giveth His beloved sleep.'"

"Do" is here the strongest word in the first line.

The following four lines are all grammatical statements answering the question contained in the first. Close each statement with the falling inflection, but before letting it go turn it upwards; this will connect the statements making an enumeration of them. Here we have the chief use of what is technically called the rising circumflex inflection.

Emphasize "whole earth blasted" by protraction.

"Our sake," the two words are here co-equal, and must be equally emphasized.

The most important emphasis in this stanza is upon *"He,"* in the last line. In direct contrast to what *"we"* give, *"He"* giveth sleep.

"His dews drop mutely on the hill,
His cloud above it saileth still,

Though on its slope men sow and reap;
More softly than the dew is shed,
Or cloud is floated overhead,
'He giveth His beloved sleep.'"

This whole stanza is devoted to the *manner* of God's giving the sleep, and not to the thought that sleep *is* given. Therefore the last line is again to be used as a whole thought, and the emphasis throughout the stanza is only that required by grammatical construction. Read the first two lines with a quiet, legato delivery, to carry out the idea of gentleness. The third line is parenthetical, and the fourth and fifth lines are more piano in tone and more legato in delivery, because He bestows the "sleep" more gently than He makes His dew to fall.

"O Earth, so full of dreary noises!
O men, with wailing in your voices!
O delved gold, the wailers heap!
O strife! O curse, which o'er it fall!
God strikes a silence through you all,
And giveth his beloved sleep."

This stanza describes the turmoil and struggling of humanity.

Louder tone, slightly quickened time and stronger stress is needed.

Emphasis here is on thought-words throughout, but words like "strife" and "curse" have additional force

given them to indicate the harshness of the condition they picture.

The fifth line grows soft almost suddenly and the word "silence" is very quiet and is further emphasized by a pause after it. Try to bring out the idea that there is peace in this silence.

The word to bring out clearly in the last line is "sleep," but be careful not to destroy the restfulness in it. Emphasize by a slight pause before it and stress of less than moderate strength.

Be most particular to use the first four lines as direct appeal, using the sustained inflection.

"Ay, men may wonder as they scan
A living, thinking, feeling man,
Confirm'd in such a rest to keep;
But angels say, and through the word
I think their happy smile is *heard*—
'He giveth His beloved sleep.'"

The word "heard" here as applied to "smile" seems a straining for effect, almost ridiculous; but if the reader will get the exact idea intended and express it fully it will be found beautiful. The word "heard" is always italicized in the published poem, indicating an unusual use of the word.

Bring out the idea of the great happiness of the angels of God rejoicing when a tired mortal is given the blessed rest.

"For me, my heart that erst did go,
Most like a tired child at a show
That sees through tears the mummers leap,
Would now its wearied vision close.
Would, childlike, on His love repose
Who giveth His beloved sleep."

Strong emphasis on "me." "For me" means "as for me." Bring out the idea of being personally tired, so that death (the sleep) is longed for.

"Who" requires chief emphasis in the last line.

"And friends, dear friends, when it shall be
That this low breath is gone from me,
And round my bier ye come to weep,
Let One, most loving of you all,
Say, 'Not a tear must o'er her fall!'
'He giveth His beloved sleep.'"

Grammatical emphasis throughout with one or two exceptions. "Not a tear" must be brought out as if one word; emphasize each word in the expression equally.

The beauty of the whole poem, however, is dependent upon the emphasis on the word "beloved." This is the first time you are called upon to differentiate this word, although it has been used just ten times in all. Give a slight pause both before and after the word; use great stress and, above all, a bright, joyous *quality* of voice. Continue the happy idea through the word "sleep."

Read the poem through without giving the special emphasis which has been indicated, then read it a second time with reference to emphasis and see if a keener appreciation of its value is not borne in upon you.

The singer may use throughout this poem all the aids to correct interpretation with the exception of the inflections; and the composer could employ these.

CHAPTER XVI.

THE pause is so important an element of speech to employ in both the getting and the giving of a thought or emotion that when the author is asked "What is the hardest thing you have to teach a pupil?" unhesitatingly answers "To shut up."

The laws of the pause are as follows:

ONE—RHETORICAL PAUSE; used to divide and sub-divide the thought.

Example: "The past rises before me like a dream."

No matter how rapidly the careful speaker talks, you will catch this "grouping."

"The past rises before me like a dream." The singer cannot break a musical phrase in this way, but he can make the same "groupings" by the use of "stress" and emphasis.

TWO—BETWEEN ALL CHANGES IN EMOTION, and if a conjunction connects the changes, the *pause* comes after it, and the conjunction *must* partake of the emotional trend of the thought which follows it; never that of the thought preceding it.

This comes from the deepest psychological fact in

human nature, that we cannot experience happiness and unhappiness at the same moment. All appreciable time is required to adjust the soul to the change from one to the other. This is so in life, hence true in art.

We are to consider "The Message," a poem by Adelaide Proctor, later on to illustrate the proper use of the inflections. It will also serve to illustrate the principle of this pause:

"I placed it, one summer's evening,
On a cloudlet's fleecy breast;
But—it faded in golden splendor,
And died in the crimson west."

The first two lines are happy, expressing not only the thought that I entrusted my message to the cloud, but did so in hopefulness and expectancy that it would be carried to her in heaven. The word "but" introduces the change of emotion and must contain the thought of the impending failure and consequent sorrow.

THREE.—AFTER ANY EXPRESSION OF SILENCE.

Example: Sh! Hark! Listen!

This pause is not only employed when the imperative mode of the verb is used, but also to give pictorial value even in description, "And there was silence—"

FOUR.—PAUSE OF DRAMATIC SUSPENSE.

Example: "He falls down—dead."

This must be used whether indicated by punctuation

marks or no. Is very effective in a comic song or story also; leaves the "point" in suspense a moment, and gives it a double value when uttered.

FIVE—PAUSE OF INDECISION, OR SPONTANEITY.

This is a wonderful pause; making your delivery sound not premeditated, conned, memorized, but spontaneous. Particularly effective in child dialect, where the child is supposedly lacking in an extensive vocabulary, or timid and uncertain in speech, as:

"Sometimes, when, I got to do—errands—at—at—
night,
And the moon, is, is—is—all dark," etc.,

The pause is also properly used, when in the most dignified of interpretations you wish to seem spontaneous. Many of our famous orators write and commit their speeches, and by the use of this pause give the effect of talking *extempore.*

SIX—PAUSE OF REFLECTION.

Example: "To be, or not to be" (Hamlet's Soliloquy).

This pause has no connection with the pause of indecision; is never occasioned by lack of words, timidity, or spontaneous thought, nor is it the same in effect. It is, as its name implies, a pondering over, a "weighing" of the thought. It is used most artistically

in serious reminiscence: "I have had other losses, since I lost my little lover."

To pause after "losses" seems to make your assertion true, and of moment; not to pause and reflect makes your "losses" but trivial.

SEVEN—TO DENOTE LAPSE OF TIME OR CHANGE OF SCENE.

A law of the pause too obvious to need illustration, but often disregarded.

EIGHT—PAUSE OF INTERRUPTED THOUGHT.

This interruption may come from without or from within; as when in the midst of a sentence we abruptly change the thought as if at a sudden recollection, as, "You and I were—why, see here, you remember that." or "Let us be—There's the bell!"

Browning uses both of these pauses a great number of times.

NINE—METRICAL PAUSE.

To preserve the metre in poetry.

TEN—PAUSE OF GRAMMATICAL OMISSION.

Obvious.

ELEVEN—DRAMATIC CLIMAX.

Used where the emotion is so intense that it chokes the utterance.

TWELVE—PAUSE OF EMPHASIS.

See "Modes of Emphasis."

THIRTEEN—PAUSE AFTER INTERJECTIONS.

This is used after certain interjections only; principally those of pain, anger, and the baser emotions. The interjections of tenderness and joy are frequently, and most artistically, slurred into the word following.

CHAPTER XVII.

BY "Inflection" let us agree to mean the rising or falling, in pitch, at the end of clause, phrase or sentence. Loosely speaking, any change in pitch of voice while speaking or singing is an "inflection;" but in learning or imparting an art we must have a terminology with concise and limited application. Thus when we make a syllable of a word prominent we emphasize it; but we do not call it "emphasis," but "accent." So "accent" means syllable prominence, and "emphasis," word (or, better still, thought) prominence.

So, let us call all other changes in the voice in the matter of pitch, "modulations" or "cadences," and confine "inflections" to these changes at the *end* of clause, phrase or sentence.

The necessity for this is easily explained. The "modulations" or "cadences" are the results of emphasis (by change of pitch), of changes in emotion, of accent, etc., etc., whereas "inflections" are, of themselves, meanings: common to all peoples.

The laws of inflection are all derived from the laws of the sequence of tone in the musical scale. It is therefore easy to be seen that it is the duty of the composer to know them and to employ them.

In singing or playing a musical scale, the use of the *lower basic* note of the "key" in which one is singing or playing, is the only tone which will complete the musical sequence. The same holds true, of course, in the use of a musical "chord."

If asked why the employment of the *upper basic* note does not complete the musical sequence as does the lower, we should say "because the law of gravitation, underlying all physical existence, makes that which *ascends* seem less stable, "at rest," than that which descends. The higher the basic note, the more it seems to "soar"—to lack completion.

Thus, in the speaking voice, the falling "inflection" is nothing but the completing (downward) of the musical "key" in which we are talking.

The Laws of Inflection, then, are: Use the falling inflection ↘ to denote completion of thought, as in making a statement or demand.

Use the rising inflection / when there is a "reaching" for a meaning, an inquiry implying no knowledge of the fact by the speaker.

Example: "Are you going to Boston?"/ Here the speaker knows nothing about the fact inquired for, and the rising inflection is demanded.

"Are you going to New York or to Boston? ↘" Here the falling inflection is required, if the speaker implies that he knows you are going to one or the other.

If the speaker means to ask "are you going to 'either'," implying no knowledge on his part of your destina-

tion, again the rising inflection is brought into play.

What a splendid thing to discover, that the inflections in the human voice are controlled by *mentality,* and are not in thrall to grammar or punctuation. Some text books make the assertion that the rising "inflection" is used on "direct questions" only, and proceed to define a "direct question" as being one which may be answered by "yes" or "no." Can you conceive of a more bluntly "direct" question than "What is your name?" You certainly cannot answer "yes" or "no" to this; yet it must take the "rising" inflection if you have the "reaching" for an answer in mind.

But if your thought is "I know you have a name, tell me what it is," you make a demand, and employ the falling inflection. Either is correct.

Then we have the "double inflections," ∨ the rising circumflex, and ∧ the falling circumflex.

They are employed to convey *double meanings,* and their use should not be considered mysterious or difficult. ∨ makes a statement, and then opens it for further inquiry. Example: "Brutus will start a spirit as soon as Cæsar." ∨ It will; will it not? This is the argumentative inflection.

So, ∧ asks a "reaching" question and then answers it.

Example: "Who would stoop to blame such trifling? ∧ Who would? No one."

Examples of all four inflections:

Is that so?/ "Reaching" for an answer.

Is that so? ↘ No inquiry at all, except in grammatical form and the use of the interrogation mark, but a mental acceptance of the fact as being true.

Is that so? ↘ The recognition of the truth of the fact, but a further wondering at it; as much as to say, "I know it; but how did it happen?"

Is that so? ↗ which implies "I wonder is it possible; but I know it is."

Though not an inflection, the sustained voice (absence of inflection) and well indicated by this character — is properly discussed here. Its correct use is wonderfully artistic:

"This little purple pansy brings,
Thoughts of the sweetest, saddest, things—"

To end this with the falling inflection makes a bald statement, but to sustain the voice leaves the thought unfinished, and makes it seem an actual fact that the "thoughts" are being *now,* brought to you.

The singer cannot use inflections at all; the composer may.

Inflection is a vital element in the reading or transmission of thought, and to illustrate we invite you to consider this fact as applied to Adelaide Proctor's well-known poem, "The Message."

THE MESSAGE.

"I had a message to send her,
To her whom my soul loved best,
But I had my task to finish,
And she had gone home to rest.

"To rest in that far, bright heaven,
Oh! so far away from here,
It was vain to speak to my darling,
For I knew she could not hear.

"I had a message to send her,
So tender and true and sweet,
That I longed for an angel to bear it,
And lay it down at her feet.

"I placed it one summer's evening
On a cloudlet's fleecy breast,
But it faded in golden splendor,
And died in the crimson West.

"I gave it the lark next morning,
And I watched it soar and soar,
But its pinions grew faint and weary,
And it fluttered to earth once more.

"To the heart of a rose I told it,
And its perfume, rich and rare,

Grew faint on the ambient ether,
Was lost on the balmy air.

"Then I placed it on a censer,
And I watched the incense rise,
But the clouds of rolling silver
Could not reach the far, blue skies.

"Then I cried in my passionate longing
'Has the earth no angel friend,
Who will carry my love this message,
That my heart desires to send?'

"Then I heard a strain of music,
So mighty, so pure, so clear,
That my very sorrow was silent,
And my soul stood still to hear.

"It rose in harmonious rushing
Of mingled voices and strings,
And I tenderly laid my message
On the music's out-stretched wings.

"And I heard it float farther and farther,
In sounds more perfect than speech,
Farther than sight can follow,
Farther than soul can reach.

"And I know that at last my message
Has passed through the golden gate,

So, my heart is no longer restless,
And I am content to wait."

Like most of the writings of this gifted poet the construction of this poem is extremely crude, but the thought of it is beautiful; nothing finer has been said of the art of music, that it is the only connecting link between earth and heaven, and the idea is greatly enhanced by being made to accompany the telling of a human story.

As we have said before every element of the reader's art must be used in the delivery of any and all spoken thought, and it is a great temptation in a lesson-talk like this to consider our poem from every viewpoint, but we shall confine ourselves largely to inflections.

The first two stanzas are often read with the sustained voice at the end of each line with the exception of the last line in the second, the falling inflection being used on "hear." Read it thus now, and note the long, wearisome suspension of the *sense*. Let us try another method:

I had a message to send her, falling inflection on "her," the thought is of itself complete, but the next line is so closely explanatory that the pause after the falling inflection must be very slight. Pick up the next line quickly.

To her whom my soul loved best, again the falling inflection on the word "best," again only a slight pause and then a quick taking up of the third line.

But I had my task to finish. Falling inflection on "finish" to be quickly connected with

And she had gone home to rest. Falling inflection on "rest," but a gliding into the first line of the second stanza, for the thought is closely connected.

Personally, I go even further than this in my "pointing" of the thought in the first four lines, and use the falling inflection after the word "home," but after only a slight pause add the words "to rest." Thus two statements are made of the expression "And she had gone home to rest."

Make a pause after the word "but" in the third line; the word is here disjunctive as well as conjunctive.

Emphasize "my" if you want to differentiate the idea of *your* task from *hers.*

Use the falling inflection at end of each line of the second stanza making very slight pauses, particularly slight after "darling." Pause as long as you choose between second and third stanzas, and let the inflection on "hear" be more "final" than any you have thus far used.

Emphasize "so" in second line, for the thought in "far" has been anticipated.

The first line in the third stanza is not complete; it is so grammatically, but the intention is not to repeat the fact that you have a message, but to tell the *kind* of message; so sustain the voice at end of every line until you reach the word "feet."

Falling inflection on second and fourth lines of the

fourth stanza, but sustain the voice at the end of the first and third lines.

Falling inflection on "morning" in the next stanza; quite a pause, to give yourself time to note whether the lark will succeed in mounting heavenward with your message.

I watched it soar and soar is a complete statement and would seem to call for the falling slide; but if you wish to make the inflection here serve to actually describe the soaring of the lark with the message, sustain the voice well on the second "soar" and even let it turn slightly upward. This contradiction between the inflection of grammatical reading and that of the imitative use of the voice is not infrequent; you plainly cannot use both, and your choice is a matter of trained judgment.

Sustained voice on the end of third line, but a decided falling slide on the word "more."

In the first line of the next stanza use the closing inflection on "told it," but connect this line closely with the next.

Sustain the voice on "rare" and on "ether," but use falling inflection on "air."

Falling inflection on the word "censer," close connection with the next line, and upon the word "rise" use the same delivery as upon the word "soar" as indicated above. The falling inflection if you want to make the statement that the incense did rise, but the rising

inflection if you want to portray this rising with the imitative use of the voice.

Sustain the voice on "longing," on "friend," on "message" and use a well-defined rising slide on "send."

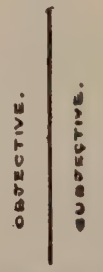
Falling inflection on "music," but quick or close connection made with the next line; sustained voice upon "clear" and "silent" closing the thought upon "hear,"

Sustain voice at "rushing," closing upon "strings," but opening immediately upon the words "and tenderly;" sustain on "message," close upon "wings." Deal with "farther and farther" just as with "soar" and "rise." Falling slide upon "speech," quick merging into the next line. Sustain "follow," close upon "reach." In the last stanza sustain "message" at end of first line, use falling slide at the word "gate," at the word "restless" and upon the last word in the poem "wait." If you can apply the laws of emphasis and the laws of the inflections you are a long way on the road to good literary interpretation.

CHAPTER XVIII.

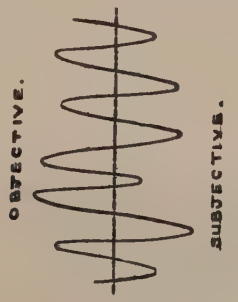
THE diagrams in this chapter are not offered as if they were new and startling "revelations," but because the visual sense is so keen they have proved most helpful to others, and it is hoped they will be so to you.

We use the words "objective" and "subjective" as applied to thought and emotion in a most unscientific way. Too often do we hear, "That is objective," or "That is subjective." This is tantamount to stating that the two realms are separated, one from the other, as if by a watertight compartment—of which this would make a picture.



Now, a little renection will show us that we are related more or less closely to everything that we may even conceive of as being in the universe.

On the chemical plane alone, we are related to all created things; and as soon as any of our five senses bring us into consciousness of these things we are still more intimately related; so with our "intuitions." Thus, this



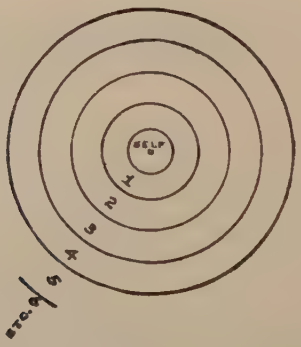
is a better picture of the subdivision of the planes of thought and emotion. They are separated, but only in part; it is as if there were a partition between them, but a constant interplay from one to the other. What is quite objective to you one moment, by your "sensing" it is made subjective the next.

"A man is a center for nature, running out threads of relation through everything, fluid and solid, material and elemental."—*Emerson.*

This is true of life, and so of art. The sky is blue, not as it *is,* but as it seems to you; life itself is joy or sorrow as it seems to you. Hence the great law of all

interpretation: Make all thought and emotion as closely "subjective" as possible. Express its "concern" to you.

Consider yourself at the center, with all life around you, and as you interpret make it apply to you; bring it, in the matter of "concern," into 1 or 2 or 3, etc., as near "self" as possible, as here diagrammed.



To illustrate the interpretative law "make all thought and emotion as closely subjective as possible."

These are intended to serve as aids to leading you to the ideal in art where, as has been stated, the emotion is right in kind and in degree.

This seems a difficult proposition, but examination will show us that the emotions do obey "the natural law in the spiritual world."

You have heard of a great many differing emotions: love, anger, hate, jealousy, malice, etc., etc., but upon final resolution they may be classified, as are all other things, whether material, mental, moral, spiritual, into their two polarities.

Here is a Table of Opposites:

We see that all things are relative. As Emerson says: "Life is a scale of degrees," so with the senses. We taste something, we like it, or we do not. We see something, we like it, or we do not. We hear something, we like it, or we do not, etc., etc. Likewise with the emotions: They resolve themselves into "happiness" or "unhappiness," (use any terms you prefer—joy, sorrow). The fact remains that we have these two emotions only.

Just as it is possible to so classify the emotions, so is it possible to follow the analogy further, and realize that as we move from the polarity of "light" towards the center, we approach "darkness," we leave the polarity of "unhappiness" and move towards "happiness." Thus, taking the diameter of the emotions out of the circle, for the purpose of a clearer view, we see that as we stand at the center (indicated by the word "self") and utter the non-emotional thought "It's going to rain today," we remain balanced at the center, the polarities negativing each other, like +2 and —2; but the moment we say "It's going to rain today," with disappointed "concern," we move from the center towards "unhappiness," and when we say "It's going to rain today," with pleased "concern," we move toward the "happiness."

This degree of departure from the indifferent center towards either pole, as indicated by the curved lines, is to represent the kind and degree of the emotion.

This diagram may be called the yard-stick of the emotions. Of course, the expression, "make all thought and emotion as closely subjective as possible," means to use your taste and to try to give the amount or intensity of emotion that is warranted in human exper-

ience, and in keeping with your own conception of the text.

To students of the art of reading we urge these inquiries to be made before the attempt to make a text oral, and we now invite the singer and the composer to the same contemplation of the values in a text:

Who is speaking?
Man, woman or child?
Of what age?
Of what nationality?
Of what education?
Of what temperament?
In what mood?
To whom speaking?
Where speaking?
For what purpose speaking?
In what language?
In what relation to the thought?
In what relation to other characters?
In what literary form?
In what dramatic form?

Substituting "singing" for "speaking," and adding one more query: "In what musical form?" and we have here an admirable formula for getting the concept of and "grasp upon" a song awaiting our interpretation.

A few of these questions would have enabled a lady of great vocal and musical ability to answer (and interpret) far otherwise than was her custom, for when

asked by the writer what was "Ben Lomond" her astounding reply came, "Why, a man's name, isn't it?"

As for the meanings of words, your duty as a singer is to know them before daring to sing them; simply consult a dictionary.

When Swinburne writes: "Hang it in vair and purple dyes," find out what "vair" means.

In closing what has been a labor of genuine enthusiasm for the cause of the vocal-interpretive arts, song and speech, the author wishes to say emphatically that all of the laws herein enumerated, and which he has attempted to explain, must without exception be employed mentally to first *get* the "meaning" and then vocally employed to *give* the meaning.

THE END.

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